Annual Report of the
Sir J. J. School of Art, Bombay
1938-39 & 1940-41

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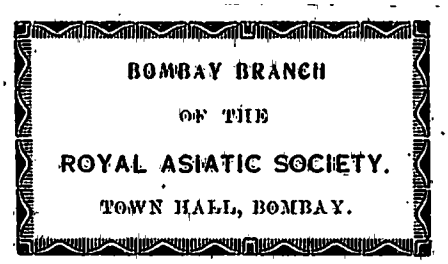

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Annual Report

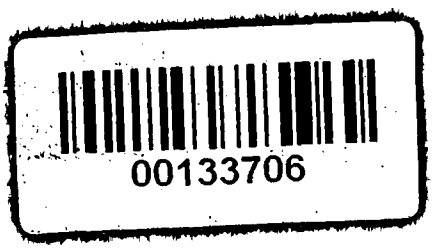
of the

Sir J. J. School of Art, Bombay

For the Year 1938-39

with

An Appendix containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1939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BOMBAY

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1939

REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY

1938-39

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SIR J. J. SCHOOL OF ART, BOMBAY.

Staff.

Director	C. R. Gerrard, A.R.C.A., R.B.A., R.O.I., F.R.S.A.
Deputy Director	M. R. Acharekar, G.D. (Art.).

Teaching Staff.

Painting	K. B. Chudekar, A.M. P. A. Dhond, A.M. S. Fernandiz, G.D. (Art.). G. H. Nagarkar, G.D. (Art.). A. A. Bhonsule, G.D. (Art.). Miss M. Henderson, A.M. B. D. Shirgaokar, G.D. (Art.), A.M. J. M. Ahivasi, G.D. (Art.).
Sculpture	B. K. Goregaokar, B.A., G.D. (Mod.). K. A. Chetty, G.D. (Mod.).
Commercial Art	V. N. Adarkar, G.D. (Art.).
Anatomy	Assistant Surgeon Dr. P. S. Dastur, M.S (Bom.), B.M.S.
Fellows	V. N. Ranade, G.D. (Art.), A.M. K. N. Moudgill, G.D. (Art.). Y. D. Merchant, G.D. (Art.). R. A. Borkar, G.D. (Art.). M. G. Sampat, G.D. (Art.).

Architecture.

Professor of Architecture	Claude Batley, A.R.I.B.A.
Assistant Professor of Architecture	C. M. Master, M.A., F.R.I.B.A.
Studio Assistant	W. J. D'Lima, G.D. (Arch.).
Secretary	G. B. Kshirsagar.

Visiting Professors.

S. H. Parelkar, A.R.I.B.A.
S. J. Narwekar, A.R.I.B.A.
S. S. Ruben, A.R.I.B.A.
M. K. Jadhav, A.R.I.B.A.

Visiting Teachers.

V. N. Chemburkar, G.D. (Arch.).
H. J. Billimoria, G.D. (Arch.).
D. G. Karanjgaokar, G.D. (Arch.).

Lord Reay Art Workshops.

Superintendent, Reay Art Workshops	P. V. Bodas, G.D. (Art.).
Master Craftsmen	D. N. Pitale. S. B. Samel. C. D. Bhawsar. B. N. Wadke. Khimji Tricum. J. V. Rupawalla. Avdonio D'Costa. P. G. Mistry.
Drawing	D. B. Samel.
Head Clerk	V. B. Kuvalekar.
Clerks	S. G. Gulgulo. D. S. Kubal. A. K. Karmalkar.

ANNUAL REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY, FOR THE YEAR 1938-39.

The outstanding event of the year under report was the students' Annual Exhibition which was held in December, and opened by the Honourable Mr. B. G. Kher, Prime Minister of Bombay, and attracted a very large and distinguished audience.

The Exhibition itself was very favourably commented upon in all sections of the press, and the work represented all sections of the School of Art.

His Excellency Sir Roger Lumley, the Governor of Bombay, accompanied by Lady Lumley, visited the Exhibition and expressed their admiration and keen interest in the work shown. The work displayed in the Exhibition attained a very high standard of achievement, and the extent of the public interest was clearly shown by the fact that more than 10,000 visitors came to the Exhibition which was open to the public for 10 days.

The Indian Art section was particularly strong this year. The special class for Indian painting continues to maintain its high standard, and it was evident that much pioneer work is being done to revive the contemporary Indian art outlook consistent with the times. Students of the Indian Art section have, as in other sections of the School of Art, received well-merited recognition in the many art exhibitions held in India and in Europe.

It is encouraging to note that Mr. Y. K. Shukla who received his art education in the Sir J. J. School of Art, and who had specialised in Indian painting was recently awarded a foreign scholarship and left this country for further studies abroad.

Another outstanding event of the year was the execution of ten large mural decorative panels for the Metro Cinema in Bombay. This important work was undertaken by students in the mural decoration class and students specially selected from the advanced painting class. The work was carried out under the personal supervision of the Director. The valuable practical experience gained by the students in this important work cannot be overestimated. The work clearly indicated the fact that the School of Art is carrying out an important service in its co-operation with local affairs.

During the month of February, the annual sketching party visited Ajanta, Ellora, and Aurangabad. The party consisted of fifteen students, and was conducted by the Director with an assistant and a Fellow. The students executed some very useful work which will serve as a valuable reference for their studies in future. Our grateful thanks are due to H. E. H. the Nizam's Government for giving facilities to the party to make drawings from the Ajanta frescoes, and for their extremely kind hospitality extended to the party.

For the Dolly Cursetjee Prizes Competition 45 students entered. Out of these 10 were selected for the final competition, the result of which was as follows :—

1st Prize.—Not awarded.

2nd Prize.—Messrs. G. S. Kapadia and D. J. Shah—Rs. 200 each.

Extra Prize.—P. T. Reddy—Rs. 150.

Hon. mention.—Messrs. V. M. Mestry, R. P. Dabholkar and V. M. Hindlekar.

Messrs. V. N. Ranade, B. D. Shirgaokar, Y. D. Merchant, K. N. Moudgill and M. G. Sampat were appointed as Fellows during the year.

The policy of art education imparted throughout the School of Art is gradually being adjusted to meet the requirements of the present day. The artist to-day can no longer stand aloof from the influences of modern conditions, and a fuller co-operation between art and industry seems most desirable. With the education of the masses, art appreciation must simultaneously be fostered, and to-day, the artist should be linked up with the social life of the people for preserving the cultural heritage of India, and with the liquidation of illiteracy, art through mass education should become more and more the art of the people. The basis of life in India is being broadened, and any system of education which does not develop the faculty of every citizen to appreciate the beautiful combined with its practical application should be considered incomplete.

Normal Class for Drawing Teachers.

During the year under report, 166 candidates applied for admission, out of which 40 were admitted. Mr. V. R. Talavdekar, after 28 years' service in the School of Art, retired, and Mr. P. A. Dhond, G. D. Art, A.M., was appointed officiating Teacher of the Normal Class.

During the year, an attempt was made to widen the scope of the teacher in training. A knowledge of the artistic crafts is essential to every art teacher, and as an experiment, 10 students of the class, were specially selected to undergo training in the Reay Art Workshops. The crafts taken were textile designing, wood-work and metal work, and very satisfactory work was executed by the students. It is hoped that facilities for such excellent training in the crafts can be arranged during the following session for all those who intend to take up the teaching profession.

The need for practical teachers is keenly felt, and steps are being taken to enable all those in training to attend as voluntary assistant teachers in the various primary and secondary schools in Bombay. Lectures on various aspects of art and art education are also contemplated for the following session, to give students a wider and more comprehensive general knowledge, quite apart from their usual routine practice. The

future teacher will, it is hoped, acquire more confidence and general knowledge of the many aspects of art, which is quite essential if they are to impart and foster a wider appreciation of art in mass education.

COMMERCIAL ART SECTION.

The Commercial Art Section continued to make progress during the year under report. The course of studies was further extended by the addition of the third year and the entire syllabus was revised and supplemented by several important subjects such as Lithography, Industrial designs, planned advertising etc. The section has been continuously studying and even anticipating, wherever possible, the publicity needs of Government and of local industries. It is a matter of great satisfaction to note that during the year under review the posters produced by this section have been of great practical use in several campaigns initiated by the Government such as Prohibition, Literacy, Swadeshi, Anti-Air-Raid Instruction, Rural Uplift etc. The section has thus fully demonstrated the useful part it can play in all those activities of the Government and public bodies which require effective mass publicity for their successful execution.

The section executed a very successful series of 34 posters for the Bombay Literacy Campaign Committee propaganda scheme depicting the disadvantages of illiteracy. Rs. 150 were awarded as prizes by the committee. The section has also given three effective prohibition posters to the Prohibition Propaganda Board, and two of them have been already published in different provincial regional languages. These posters can easily be claimed as the first propaganda posters used by the Government of Bombay for the prohibition campaign. The section has also submitted 20 posters in the general Prohibition Poster Competition held by the Government recently. Six students were awarded prizes, including the first and second.

The industries in the Province have also not been slow in appreciating the work of this section and during the year under review, several prizes were awarded by business concerns for the respective types of work produced in this section which interested them. Messrs. Tata Ltd. awarded a Prize of Rs. 75 for a very attractive Calendar design for "Agrico Tools" to Mr. N. B. Joglekar, a third year student, and purchased three designs from other students of this section. Miss Nalini Chaubal, a lady student of this section, executed a publicity poster for the Bombay Telephone Co., Ltd., which has proved to be very popular and is being displayed throughout the city. Mr. G. D. Bhadasavle, a past-student of this section, has been taken up as a chief commercial artist on the staff of the Metro Theatres, Bombay.

In this academic year, the section has taken part in 15 competitions on various subjects and about 21 students have successfully carried away the prizes amounting to Rs. 605.

The organizers of certain local conferences have also availed themselves of the services of this section. The interior decoration of the local station of the All India Radio which was recently successfully carried out

by the students of this section is a further evidence of the wide range of subjects taught in this department of the School of Art.

The following table shows the progress of the Commercial Art Section for the past four years :—

Year.	Number of Boys.	Number of Girls.	Total number of students.	Fees received	Expenditure.	Total number of students employed so far.
				Rs.	Rs.	
1935-36 ..	36	4	40	2,165	1,500	6
1936-37 ..	71	6	77	6,050	2,542	40
1937-38 ..	63	8	71	5,200	3,142	57
1938-39 ..	82	11	93	7,533	3,960	83

Attention may be drawn to two important features of this table. A comparison of column 5 with column 6 will show that the section is more than self-supporting. An increasing number of our students are finding suitable employment after their training in this section. The introduction of this section can, therefore, be said to have made an important contribution to the solution of the middle class unemployment problem of this Province, without involving any cost whatever to the finances of the School of Art.

The section dealing with Commercial Art of the Annual Exhibition held in December 1938 was a complete success. The section this year was organised on a particularly large scale, and after a great deal of preparation, exhibited all branches of Commercial Art. During the year, the students of this section took part in most of the important exhibitions held in the Province and won many prizes. Mr. V. N. Rai, a third year student of this section, won the silver medal for a poster design on agriculture in the Poona Art Exhibition, and also Miss B. Mascarenhas, a third year lady student, won a prize of Rs. 50 for a poster design in the recent exhibition of the Bombay Art Society.

Certain administrative improvements were effected during the year 1938-39, of which a few may be mentioned here. A detailed register is maintained giving a full record of the progress of each student both in respect of academic distinctions, or distinctions in sports and other activities, and in respect of his employment after completing his training. An attempt is also being made to assess the demand for commercial artists by keeping an up-to-date collection of information regarding all avenues open for commercial artists which are announced from time to time. The section also possesses a separate library for the use of its students.

During the year under review, the students of this section paid a study visit to the Ravi Varma Litho Press and the Bhaja and Karla Caves at Malavali.

A number of students took active part in various sports of the School and many of them carried away the championships and the prizes.

An additional Fellow was appointed during the year. Mr. K. N. Moudgill was selected for the post.

School of Sculpture.

The number of students attending the modelling section during the year under report was 21, the same as during 1937–38.

Out of the 16 students sent up for the examinations from this section, 13 were successful. The results on the whole were satisfactory.

The progress achieved by the section during the year was very satisfactory. There was a distinct change in the line of work as compared with the previous years. The works executed were such as would suit the needs of the architect, thereby giving much scope and wide range of thought to the students in the execution of their works.

It is encouraging to mention that three past students and Diploma holders of the sculpture section, viz. Mr. B. G. Bandivdekar, Mr. N. G. Pansare and Miss S. Virjee have proceeded to Europe at the commencement of the year with a view to prosecuting their studies abroad. They are at present studying in the sculpture department of the Royal College of Art, London. Miss S. Virjee is the first lady student from this section to go abroad for studies in sculpture.

For many years the students of the section could not get a chance to join the annual study excursion of the School. This year however two students from the Diploma class of the section were selected to join the excursion to Ajanta and the Ellora Caves. On return of these students from this tour, two other excursions to Ambernath Temple and Elephanta Caves were arranged exclusively for the benefit of the students of the sculpture section. The excursions were educative, and the students returned with some very useful plasticine sketches. Many students of this section exhibited their work in the outside exhibitions for which they received medals and money prizes.

Practical lessons in modelling were given to the students of the Normal class for Drawing Teachers in the second term of the year.

Similar lessons in modelling were given to the students of the Stone Carving Department of the Reay Art Workshops thrice a week during the year.

The Reay Art Workshops.

The Reay Art Workshops are chiefly attended by young students, who are the sons of hereditary Indian craftsmen. The full course covers a period of three years at the end of which they readily find employment as wood-workers, engravers, and general metal workers in the various craft industries. They not only receive practical training but are also given an artistic groundwork in many of the crafts.

The number of pupils on the rolls on March 31st, 1939, was 109 as against 114 last year. Thirty-three orders were received during the year under review, and much good work was shown. During the Annual Exhibition, a number of articles were sold and many orders placed as a result of the exhibition.

Spray painting and the decoration of furniture was a new subject introduced this year, and many fine examples were produced by these young craftsmen.

A past student, M. K. Bodas of the House Decoration Class, won the second prize in the Textile Design Competition organised by the Department of Chemical Technology, University of Bombay. A new inscription plate in embossed copper for the pedestal of the statue of the Right Hon'ble the late E. S. Montague was prepared by the Gold and Silver Class for the Bombay Municipality.

The students in the Reay Art Workshops are the future craftsmen of India and as such deserve every encouragement.

There is, at the present time, a certain lack of co-operation between the Indian craftsmen and an effective marketing of their work, and in many cases skilled indigenous craftsmen have drifted out of their craft to take up other work for which they are better paid. This is likely to affect adversely the Indian crafts in their struggle to maintain the traditional high standard of workmanship. Mr. R. D. Dhopeshwarkar, Assistant Teacher, Painting Section, has been transferred on deputation to the Department of Industries as Artist Designer and it is encouraging to note that efforts are being made to place the Indian craftsmen on a better footing.

School of Architecture.

At the beginning of the Session, there were 140 students in the Architectural Section of the School, and at its close, 126 as compared with 147 and 136 respectively for the Session 1937–38. One student in the Diploma class died just at the close of the Session, and before the Government Examinations in Architecture.

The students can be classified at the close of the Session as under :—

1.	Brahmin Hindus ..	.. 34	
2.	Non-Brahmin Hindus ..	.. 45	(including the one who died).
3.	Parsis	.. 18	
4.	Mohammedans ..	.. 9	
5.	Jews	.. 2	
6.	Europeans and Anglo-Indians	.. 3	
7.	Indian Christians ..	.. 4	
8.	Jains, Buddhists and Sikhs	.. 3	
9.	Artisan Class ..	.. 4	
10.	Marathas ..	.. 1	
11.	Kunbis	.. 1	
12.	Depressed Classes ..	.. 2	
		126	

These were distributed in the various classes as follows :—

Class.	Admitted.	At the end of the Session.	
1st Year (Preparatory)	31	25	
2nd Year (Elementary) ..	30	30	
3rd Year (Intermediate) ..	18	18	
3rd Year " B " (Advanced) ..	23	22	
4th Year (Diploma)	31	29	(excluding the one who died).
5th Year (R. I. B. A. Final) ..	7	1	
	140	125	

During the year under report, the revised Grant-in-aid Code, Schedule I, became applicable up to the Intermediate class, with the result that the 3rd year Remove class (advanced) was discontinued. The students,

therefore, attending the whole day school for the two successive years, and having passed the Government Elementary Examination in Architecture will no longer be allowed to prepare directly for the Advanced Examination in Architecture as in previous years. As the whole of the revised Schedule gradually comes into operation, there will only be the five-year course divided into five classes leading up to the Government Diploma in Architecture ; this is then expected to exempt the students of this School, who go through the complete course, from the Final, or Associateship Examination of the Royal Institute of British Architects, London, instead of being exempted from the Intermediate as is the case at present. There is a great demand for architectural education and training which can be realised when it is noted that during the year under report, there were over 60 applicants to this section of the School, out of which a few were non-qualified, some partially qualified. After admitting 31 in the 1st year, other applicants had to be refused admission though fully qualified, owing to lack of accommodation. There were 79 students at the conclusion of the session in the day school classes attending the 1st, 2nd and 3rd year classes, and a few from the Advanced classes for voluntary studio work. During the ensuing session, however, the 4th year (Advanced class) will attend the day school during the first term, and be apprenticed in offices for practical experience during the second term.

There were 98 school students who took the Government Examinations in Architecture at the close of the session, while in the previous session this number was 100, comprising 91 from the School and 9 who had appeared as ex-students of the School.

The result of the Government Examinations in Architecture during the year under report has been as follows :—

Elementary	.. 30	appeared	of whom	18	passed	and	12	failed.
Intermediate	.. 18	,,	,,	6	,,	,,	12	,,
Advanced	.. 21	,,	,,	6	,,	,,	15	,,
Diploma	.. 29	,,	,,	11	,,	,,	18	,,

The average number on the monthly roll was 114 and average daily attendance 109. The amount of fees collected was Rs. 11,974-14-0 as against Rs. 11,875-8-0 collected last year. Out of this Rs. 4,356-6-0 were collected from those who came from Native States and from outside the Presidency. Fees for the Government Examinations amounted to Rs. 1,635 as against Rs. 1,800 of the last year.

The total number of matriculates is increasing, as non-matriculates are not admitted, except in very exceptional cases in the higher classes when they have passed the previous Government Examination in Architecture as outside candidates, and are registered as Probationers R.I.B.A. There were 113 matriculates in this section in the year under report which included one graduate and one B.E. (Civil) as against 111 last year.

During the year under report Professor Claude Batley, A.R.I.B.A., Professor of Architecture, was away on leave from June to August; Mr. C. M. Master, M.A., F.R.I.B.A., Assistant Professor of Architecture, acted for him during his absence, and Mr. H. Foster King, F.R.I.B.A., was appointed as officiating Assistant Professor of Architecture for the period; on the visiting staff Mr. M. K. Jadhav, A.R.I.B.A., took the place of Mr. E. C. Henriques, F.R.I.B.A., as a Visiting Lecturer.

The personnel of the regular staff was as follows :—

Professor Claude Batley, A.R.I.B.A., Professor of Architecture (on leave from June 10th to August 12th and on duty for the rest of the session).

Mr. C. M. Master, M.A., F.R.I.B.A., Ag. Professor of Architecture (during absence on leave of Prof. Batley) and as Asstt. Prof. of Architecture (for the rest of the session).

Mr. H. Foster King, F.R.I.B.A., Offg. Asstt. Professor of Architecture (from June 10th to August 12th).

Mr. William J. de Lima, G. D. Arch., Studio Assistant, and

Mr. G. B. Kshirasagar, Secretary.

Visiting Lecturers:

Mr. S. H. Parelker, A.R.I.B.A.,

Mr. S. J. Narwekar, A.R.I.B.A.,

Mr. S. S. Reuben, F.R.I.B.A., and

Mr. M. K. Jadhav, A.R.I.B.A.

Visiting Teachers:

Mr. V. N. Chemburker, G.D. Arch.,

Mr. D. G. Karanjgaoker, G.D. Arch., and

Mr. H. J. Billimoria, G.D. Arch.

This year, the Assistant Professor of Architecture, accompanied by the Studio Assistant, conducted the annual study excursion to Gulbarga, Hyderabad and Bedar (Deccan). The party consisted of 41 students, of whom 28 joined entirely at their own expense. The party accomplished some useful research work, and some good measured drawings and sketches were brought back. The staff and students of the Architectural Section wish to place on record their deep gratitude to H. E. H. the Nizam's Government for its generous hospitality and cordial help throughout the tour which made this excursion a memorable one.

Mr. D. N. Dhar, from Kashmir State, and Messrs. K. D. Mistry, S. K. Joglekar, S. R. Yardi, past students of this section of the school, proceeded to England to qualify themselves as Associates of the R.I.B.A., while Mr. Rajamani Sharma, Mr. D. G. Karanjgaoker and Mr. H. J. Billimoria who prepared at this school, passed the Final Examination of the Royal Institute of British Architects held in Bombay. Mr. J. P. Billimoria, another of the past students who went to England two years ago, has also been successful there at the same examination.

As in previous years, during the year under report, there was a consistent demand for men trained in this School, and some of the past students went to Iraq and Aden, whilst others to various parts of India to fill lucrative posts.

The Literary and Debating Society of this section carried on its useful work as in previous years and concluded with a social and competitive debate at the end of the session. The students of this section also participated in the Annual School Day Celebrations and Sports, and also in the School of Art Gymkhana activities and carried away many prizes on each occasion.

There were a few additions to the library of this section during the last year, and our grateful thanks and acknowledgment are here placed on record for the presentation of the very valuable complete set of 276 large lecture plates on the History of Architecture by Sir Banister Fletcher, (P.P.) F.R.I.B.A., of the Royal Institute of British Architects, London. The Author visited the School of Architecture early in 1939 and showed satisfaction at the general progress of the school.

Statistics.

The number of students on the rolls of the Drawing and Painting, Commercial Art, Modelling and Architectural Sections of the School of Art and Reay Art Workshops on the 31st March 1939 was 636 as against 631 on the 31st March 1938. This was made up as follows :—

	Boys.	Girls.	Total.
Europeans and Anglo-Indians	6	5	11
Indian Christians	33	11	44
Brahmins	133	10	143
Other Hindus	212	21	233
Marathas	37	1	38
Kunbis, Kolis, etc.	15	....	15
Artisans	20	4	24
Lingayats	1	....	1
Scheduled Classes	10	....	10
Muhammadans	35	3	38
Parsis	28	22	50
Panjabi Sikhs	2	....	2
Jains	13	1	14
Jews and others	9	3	12
Buddhist	1	....	1
Total ..	555	81	636

The comparative statement of attendance for the last two years is as follows :—

Year.	Average monthly.	Number at end of the year.
1937-38	613	631
1938-39	597·3	636

The total expenditure (direct and indirect) during the year 1938-39 was Rs. 1,22,145 as against Rs. 1,22,624 in 1937-38.

The attendance of students in various classes was as shown below :—

Name of the Class.	1937–38.	1938–39.
Elementary and Intermediate Drawing Grade Classes	21	18
Commercial Art Classes	71	93
Normal Class for Drawing Teachers	39	40
Drawing and Painting Classes	229	229
Modelling Classes	21	21
Architectural Classes	136	126
Reay Art Workshops	114	109
Total ..	631	636

The total fee receipts for the year ending 31st March 1939 was Rs. 42,618 as against Rs. 41,077 in 1937–38.

Examinations.

Name of Examination.	1937–38.		1938–39.	
	Number appeared.	Number passed.	Number appeared.	Number passed.
Elementary Drawing Grade ..	11	6	19	13
Intermediate Drawing Grade ..	23	14	30	23
Elementary Drawing and Painting ..	60	39	57	30
Intermediate Drawing and Painting ..	31	25	41	31
Advanced Drawing and Painting ..	28	25	31	26
Diploma Drawing and Painting ..	40	21	36	23
Elementary Modelling	6	4	4	4
Intermediate Modelling	3	3	4	4
Advanced Modelling	4	3	5	4
Diploma Modelling	6	5	3	1
Drawing Teachers'	39	18	40	18
Elementary Architecture ..	30	15	30	18
Intermediate Architecture ..	5	5	18	6
Advanced Architecture	32	15	21	6
Diploma Architecture	33	16	29	11
Total ..	351	214	368	218

Account of Receipts and Expenditure of the Sir J. J. School of Art, Bombay, for the year ended 1938-39.

Receipts.	School.	Workshops.	Total.	Expenditure.	School.	Workshops.	Total.
Fees	39,738	2,880	42,618	Pay of Officers	33,930	2,088	36,018
Sale proceeds of articles ..	....	582	582	Pay of Establishment ..	29,402	12,552	41,954
Miscellaneous	81	....	81	Compensation, Allowances and Honoraria	12,789	561	13,350
				Travelling Allowances ..	457	....	457
				Contingencies	17,534	4,552	22,086
Excess of expenditure over income	54,293	— 16,291	70,584	Excess of Income over Expenditure	....	....	....
Total ..	94,112	19,753	1,13,865	Total ..	94,112	19,753	1,13,865

APPENDIX

Containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1939.

NOTICE.

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MO-III Bk No 13—2

Diploma Examination in Drawing and Painting.

MURAL PANEL.

V. B. Joshi.

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REPORT OF THE EXAMINERS UPON THE WORK DONE BY THE CANDIDATES AT THE DRAWING AND ART EXAMINATIONS, 1939.

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING AND MODELLING.

EXAMINATIONS IN DRAWING AND PAINTING.

Elementary Examination in Drawing and Painting.

There is a gradual increase from year to year in the number of candidates appearing for this Examination. The number of candidates rose this year to 152, which is a record figure as compared with last year's 147. Seven candidates were absent, and out of the remaining 145 candidates, 85 were successful.

Perspective.

This is the subject in which candidates are generally found to be weak. Although the paper set this year was a little lengthy; it was not stiff. The result however was not encouraging. Generally speaking candidates were unable to define simple terms like "Base Line", "Eye", "Station Point" and "Vanishing Line". It is necessary to impress upon candidates the real importance of Perspective in Painting. Any work in which the principles of perspective are not observed, is liable to be denied recognition, howsoever good it may be from other points of view.

Memory Drawing.

There was a happy departure this year from the usual routine nature of the paper set at this test, and the question provided free scope to the candidates for expressing graphically "a family group watching from the balcony a juggler", giving an opportunity of displaying a correct impression of their powers of observation. The other subject, viz. "Monkeys jumping from one tree to another" was also equally well attempted by those who chose that option.

Decorative Design.

It is a matter for satisfaction that the designs executed by a majority of candidates were up to the mark, and well suited to the purpose for which they were intended. Out of 145 candidates who presented themselves for this test, 112 were able to produce good work. Some of the designs for Tapestry, wall paper, and needle-craft were excellent in

execution. But there were many which were sadly lacking in good colour; this is a matter deserving particular attention.

Head from Life.

The standard of work presented at this test was on the whole fairly good. Use of imaginary colours was too much in evidence, while a free use of the small brush to paint eye-brows, eye-lashes, etc., was in some cases the cause of making the whole painting look overworked.

Still Life and Head from Cast.

Work in both the subjects was, with the exception of a few cases, of average merit, and left nothing in particular to comment upon. In "Head from Cast", however, more than enough time was given to the light and shade effect, to the extent of neglecting the outline which was comparatively poor, and brought an adverse effect on the whole work.

Intermediate Examination in Drawing and Painting.

The result of this Examination was on the whole satisfactory. Out of 87 candidates who sat, 67 were successful, the percentage being practically the same as last year.

Anatomy.

The papers worked out in this test were up to the usual standard. It was evident that many candidates had paid attention to the names of the muscles, and the diagram answers showed that candidates had memorised certain fixed views of the bones and muscles. It must be pointed out, however, that such a cut and dried method of anatomy study may be necessary, but to apply such diagrammatic knowledge to the figure in action is the real final object of anatomy study.

Memory.

This is chiefly a test of the candidate's observation, but many of the drawings submitted were treated more as composition. A higher standard would undoubtedly be achieved if art students would get into the habit of continually making notes and sketches in their sketch books during their course of training.

Pictorial Design.

Some very promising work was produced. There was a good sense of composition shown by the candidates, and the colour generally was

very good. The figure drawing was rather weak. It was satisfactory to see many works displaying originality and imagination.

Figure from Cast.

Not many candidates in this test were very strong in draughtsmanship. Insufficient attention was given to the general proportions of the figures, and the extremities were weak. In several cases where a good drawing was shown, not sufficient care had been given to the placing of the figure on the sheet of paper.

Painting from Life.

A higher standard is required in this test. Many candidates pay too much attention to the manner in which they apply their paint, at the expense of their drawings. Technical accomplishment should not be regarded as something to conceal weak drawing. It is felt that many candidates do not pay sufficient attention to the early stages of their work.

Advanced Examination in Drawing and Painting.

Forty-eight candidates appeared for this examination of whom 37 came out successful. There is a marked increase in the number of candidates entering for this examination, and the general standard of work on the whole was fairly good.

Time Sketch.

This subject was only recently introduced. A slight improvement in the standard of work is noticed as compared with that of last year. Much, however, is still to be desired. Many candidates have not realised the real object of this test, i.e., to test a candidate's power of pure draughtsmanship, with the result that they were found to be too anxious to get on with the light and shade rather than with lines and forms.

Head from Life.

This is also a recently introduced subject. Many candidates showed a good deal of progress as compared with last year. However, some of the candidates did not give due attention to the main structure and muscular forms of the head, and this marred the good effect of their otherwise good colouring. It is generally found that many of the candidates who handle oil paint in a most interesting way are not always the same candidates who show evidence of good draughtsmanship. The obvious conclusion is that many candidates who have concentrated

upon the technique in oil painting, have neglected the important groundwork of good drawing.

Painting from Life.

The majority of the candidates did fairly well and the standard of the work was generally satisfactory. The students can still raise their standard if they pay more attention to drawing and the main proportions of the figure. Some of the works were good as specimens of colour. The remarks given under Head from Life would also apply to this test.

Pictorial Composition.

The subjects given this year were of a broad nature, and one of them being on mythology, gave full scope to candidates to express their ideas. This is one of the favourite subjects of the Indian Artist, and many candidates displayed very good ideas. Candidates would do well if they endeavoured to express their ideas in line rather than light and shade, and in so doing would bring out a characteristic feature of Indian Art.

Anatomy.

Candidates apparently do not give this subject sufficient serious attention. Only a few appeared to grasp the real significance of the subject in relation to their artistic work. Many candidates were able to draw the individual muscles correctly, but the application of such knowledge was lacking when they attempted to draw the figure in action. Artistic Anatomy is not an end in itself; it is a means to accurately construct the human figure in any position or action. This point should be constantly borne in mind during the whole period of study in this subject.

Diploma Examination in Drawing and Painting.

Fifty-eight candidates were admitted to this Examination out of which 31 passed, the percentage of passes being 53·4. There is again an increase in the number of candidates this year. The work executed was up to the usual standard. This is the highest test of the painting student after normally going through a five years' course. As in past years, candidates were allowed to execute their work in either the Indian or Western style. One would like to see more Indian work produced.

There was evidence throughout the work that candidates are paying more attention to their composition than in recent years, but it must be noted that although a well planned and considered composition is desirable, it does not necessarily mean that candidates should leave in their finished work the drastic composition shapes which may be necessary in the initial stages of their work. More subtlety is required in the finished production. It was unfortunate that in a few cases the

candidate did not strictly adhere to his original rough sketch, and in many such instances, the alteration made was certainly not an improvement on the original sketch. Better draughtsmanship generally needs more attention, although the colour schemes were generally very good indeed. It must be remembered that a good colour scheme does not compensate poor drawing. It was noticed that many candidates who had proved their ability during their years' work, did not in every case produce very brilliant work. The subjects were specially chosen to give every candidate much scope for an Indian treatment. Candidates did not avail themselves of this opportunity to the fullest extent. A few works clearly showed that the candidate had set out to produce work in the Indian style. Prospective candidates would be well advised to give more attention to the finest existing examples of Indian Art, not with the object of copying them, but to get therefrom the right inspiration and outlook.

MODELLING EXAMINATIONS.

Elementary Examination in Modelling.

Four candidates appeared for this test out of which all passed.

Modelling from Nature was as usual quite satisfactory. Candidates showed ability in rendering the natural specimen in relief. This generally appears to be a subject in which most of the candidates excel.

The Head from Cast test was rather disappointing this year, and more attention should be given to the construction of the head, and its correct pose on the neck. Candidates still appear to think that they have overcome their problem by smoothing down the clay, apparently not realising that in so doing, they show lack of knowledge in construction. The test in Design produced a number of works which were rather monotonous in treatment ; a more interesting distribution of the masses should be aimed at.

Intermediate Examination in Modelling.

Four candidates appeared for this Test and all of them passed. All candidates showed ability in Modelling the Figure from the Cast. The Head from Life produced many good studies and candidates obtained a good likeness of the model. The Modelling Design was perhaps not up to last year's standard. Some of the works were rather "loose" in composition, and a better sense of design is required in making the masses assume the shape which is given to be filled.

Advanced Examination in Modelling.

Five candidates appeared for this examination and out of that number 4 passed. The test in Figure from Life was successfully executed and some really promising work was shown.

The Modelling in the Round was very poor. Too much attention being given to the minor details, thus losing the breadth of the general design. There appeared to be a general lack of conception of the subject, and far too little attention given to the work in its larger masses, which should be given consideration during the very first stage in setting up the design.

Diploma Examination in Modelling.

Four candidates sat for this Examination and two passed. The studies from the nude were very well executed and displayed observation and ability. The work done for the Composition in Low Relief this year, was disappointing; only one candidate produced a really interesting piece of work. The subject of "War" which was given this year, provided the candidates with much scope for action in their composition. Apart from this necessary action which was lacking, the relief modelling in most works was "lumpy" and tiresome, and the figures looked like toy soldiers. Candidates would do well to take great care with their details. One candidate showed all his figures firing rifles from their left shoulders, a most diffident feat, even for a good marksman! Candidates are advised to regard this test in modelling a panel in relief, as being related to some architectural work. If this point received more attention, they would produce a more suitable relief modelling consistent with architectural fitness.

2. THE REPORT ON THE DRAWING TEACHER'S EXAMINATION.

There were in all 60 candidates this year for this Examination of whom 24 were successful—2 in the Second Class and the rest in the Third, the percentage of passes being 40. Of the 60 candidates, 40 were direct from the Normal class of the School of Art, and the remaining appeared as ex-students. The standard of work produced was much the same as last year.

Geometry and Perspective.

The answers to Perspective questions were in a majority of the cases, disappointing, and exposed the candidates' indifference to the subject. It appears to be the general practice with the candidates to devote their time and care first on the Geometry questions and then to take up the Perspective question to be solved within what little time remained at their disposal, with the result that the question remained either partially or wholly unsolved. It could be noticed from the answers, that some candidates did not trouble to read the question properly. There were others who did not read and understand a simple plan and elevation of the "Garden Pavilion" which only proved their incapability of teaching

this subject. The answers to questions on Geometry were, on the whole, satisfactory.

Blackboard and Lettering.

The work on the whole was found to be somewhat below the average standard. No candidate was able to secure first class marks in the test. Bold lines and a few chalk marks here and there, were in many cases considered sufficient by the candidates for illustrating the story of "A dog in the Manger". Candidates generally, did not give, full play to their imagination in depicting their subject, and many of the blackboard sketches of a dog or oxen were incorrectly represented.

Lettering continued to be good as usual.

Nature Drawing.

Candidates were supplied this year with stuffed birds in place of the flowering plants as in the past. The general character of the work produced was much the same as that of the previous years. Candidates, however, seemed to be faced with the difficulty of attempting conventional and decorative treatments of the specimens, and in many cases what they attempted was nothing more than a mere separate drawing of the parts already drawn, failing to show a knowledge of the conventional and decorative treatments.

Written and Oral Test.

The results in the test were not encouraging. Correlation of Drawing with other subjects of the school curriculum is a problem deserving special attention by every teacher in training. Simple questions relating to the teaching of Drawing in Secondary Schools were put, but answers by the candidates were not to the point. Lack of knowledge of the general principles of teaching was another drawback noticed in them. The oral test revealed the candidates' diffidence in giving a demonstration lesson to a class on the subject. Their ignorance of the simple forms of handwork was all the more regrettable. Candidates were tested in Paper-cutting and were asked to cut a piece of paper to obtain the shape of a elephant, or a dog, etc. Many attempts were fruitless. Knowledge of such forms of handwork, as are the direct and most pleasing aids to intelligent understanding, should be considered essential to teachers of drawing.

Design.

The purpose for which the design was to be made was a pendant—a common ornament worn by Indian ladies. Many designs had the same shape, but the execution in other respects furnished little trace of its appropriate treatment for that purpose. In all such patterns and designs,

the practical requirements of the purpose have to be borne in mind, so as to make the design suitable for its purpose. Colouring, an important aspect of designing, should be harmonious so as to add to its artistic appearance.

Object Drawing.

This subject was, for the most part, of the usual standard. Candidates had evidently not given due attention to the drawing of the objects, and the efforts of some candidates to conceal the effect of bad drawings by using a lot of pencil shading, was hardly of any value in serving their purpose. The relative proportions of the objects in a group are very important and is a matter which needs to be impressed on the candidates.

Memory Drawing and Clay Modelling.

A very interesting subject was selected by the examiners to test the candidates' ability in this subject, and the results obtained in some cases were quite encouraging. Rapid sketches in representing "A Boy Going to School" were required, but some candidates wasted their time by giving unnecessary details, while others failed to make a correct representation.

Clay Modelling on the whole was well attempted. "A village Potter rotating his Wheel" seemed a favourite choice. The other subject, viz., "Relief Map of India", though apparently an easy one, was not well executed by the candidates. This was a subject set by the examiners to test the candidates' ability of correlating their work with Geography.

3. REPORT ON THE DRAWING MASTER'S EXAMINATION.

As many as 18 candidates appeared for this Examination which is the largest number entering for this examination in any one year since the institution of this examination. Candidates came from different parts of this Province, as well as from Sind, which is evidence of the importance attached to this test by the Drawing Teachers in order to improve their teaching qualifications. It was unfortunate, however, that many of them did not come prepared, as can be judged by the percentage of passes (to the number actually appeared) which was just above 33·3.

Ornament from Cast.

A great majority of the candidates failed to do proper justice in this subject. There were 14 failures in this particular test indicating clearly that the candidates had not availed themselves of the facilities existing in the mofussil for study in this subject, nor had they kept in view the standard of work required at this Test.

Still Life.

The candidates were required to arrange their groups individually, and each candidate was provided with separate set of objects. It was encouraging to see the arrangement displayed in their own groups which nearly half the number did to the satisfaction of the examiners.

Written and Oral Examination.

The paper, set this year, for the written test was easy, but it was surprising to find that many candidates did not fare well in it. It is deplorable that candidates who are themselves Drawing teachers should exhibit ignorance of the aim and object of teaching Drawing and Handwork in Training Institutions for Primary School Teachers; and their inability to explain reasons for the appointment of Drawing teachers in Special institutions showed they had not sufficiently studied the subject.

In the Oral test, the usual defect in expression was again for the most part responsible for the failures which the candidates met with in this test. The examiners have to note with regret that Drawing teachers who hold positions as assistant masters on the staff of Secondary Schools, have failed generally to impress the examiners in this test, especially regarding their lack of power in expressing themselves clearly. Failure in this respect must seriously handicap the performance of the candidates' duties. They were also grieved to find that the Drawing Teachers had not sufficiently studied the problem of teaching drawing and its close correlation with other subjects taught in Schools.

Nature Drawing.

Candidates fared tolerably well in this test. There were, however, no drawings of an outstanding merit. The decorative renderings of the stuffed birds, etc., as attempted by the candidates revealed their weakness in this respect, and left much to be desired.

Design.

The work was of an average standard. Ten candidates did well in the test. Candidates were asked to decorate a vase but very few of them displayed their design as it would appear on the actual round surface; sufficient attention was not given to the effect of the design as it would appear in reality on its rounded surface. Many of the designs were simply shown as a flat filling.

4. REPORT ON ART MASTER'S EXAMINATION.

Out of 11 candidates who applied for permission to appear for this examination, 8 were granted permission, of whom 4 had already passed

the Diploma Examination in Drawing and Painting. Out of the 8 examined 4 were successful. The works executed in this examination on the whole, were not quite up to the standard expected, however, a few drawings were found better than last year. The examiners presume that the low standard is due to the fact that the candidates appearing for the Art Master's Examination, do so, only on the strength of other examinations which they have gone through during previous years, and have never practised again until taking the Art Master's examination. The result is that the candidate who tops the list of the successful candidates hardly secures 60 per cent. of the grand total of marks.

Antique.

Almost all the drawings in this test lacked in general proportion, and there was a tendency to finish too much in detail.

Still-life.

An important feature in this test is the proper arrangement of the group by the students of articles supplied. This year simple fruit and vegetables with coloured pieces of backgrounds were supplied. Selection of unsuitable backgrounds in some of the groups indicated on the part of some candidates, poor taste in colour matching. Taking into consideration the time spent for individual arrangement of the group, which was not less than 90 minutes, only 2 or 3 groups were really satisfactory in arrangement. One of the paintings was finished very carefully without losing the quality of colour and tone, while others for want of the above very important features, were quite disappointing. Some drawings were very hard in treatment.

Life.

The general remarks in the last 2 subjects apply very well in this subject also. What the Examiners expect is the correct proportion, broad masses of light and shade and proper tones, and not the meaningless dabbing of colours in peculiar individual ways. It is particularly requested that candidates in future will note these remarks for their guidance.

Design I.

Only one drawing satisfied the examiners. All other drawings lacked in composition and colour treatment.

Design II.

In this subject, choice was given to candidates to select only one of 4 subjects. No candidate attempted subject D, which was a design

for a medal. The majority of candidates attempted the poster question subject A. With the exception of 2 posters, the lettering, which is a very important feature of the subject, was unsatisfactory. One of the candidates, who tried subject B—a design for a frame for a presentation address, could not understand the term—"half full size!" Attractive colouring—another very important feature, was also disappointing.

Memory Drawing.

This was executed fairly well by almost every candidate.

Written Paper.

Simple and most practical questions were set up in this test. Every one attempted all the five questions. 3 candidates were found extraordinarily weak in general English. Answers were not to the point, and mere repetition of sentences was seen throughout the paper.

Practical Test.

Undoubtedly a very poor show of the practical knowledge of the candidates in this high Art Examination. A few candidates who followed the questions, could not express themselves very well, while for others it was a very difficult problem even to follow the question. It is a matter of regret that Art Masters should fail to understand such simple and very practical terms as—Working Drawing and X. Y. line. Answers given in this test were often at random and meaningless. A broader general knowledge, however, is desirable for one who chooses to take up the profession of a teacher, and this oral test should especially give one an opportunity to display one's fitness as an Art Master.

5. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

Elementary Examination in Architecture.

The work of 39 candidates was examined, 29 in both groups "A" and "B", 3 in "A" group only and 7 in "B" group only.

Candidate number 32 absented himself from the Examination room for 3 of the seven papers; of the rest, 13 passed in both groups, 7 in group "A" only, and 9 in group "B", 6 failed in both groups also of those taking "A" group only, all three again failed, while of those taking group "B" only, all 7 passed and so have now passed in both groups. This in other words means that certificates can be issued to 20 candidates out of the 39 presenting themselves this year.

There were only two outside candidates for the Elementary Examination this year, both from the Kala Bhawan at Baroda, and out of these, one passed and one failed in "A" only. This shows that most of the outside candidates avoid the Elementary examination and are presented direct for the Intermediate, a feature which will disappear with the proposed amended rules which are entirely justified in the interest of the candidates themselves as the results among the outside candidates of the Intermediate examination this year, as well as last year, clearly show.

In "A" group the Design work in this examination was generally of a high average, 21 out of the 39 gaining 60 per cent. and over. The Sciography and Perspective problem was not so well tackled, only 15 out of 39 gaining 50 per cent. marks and over. Taking the two History papers together, 21 out of 39 gained 50 per cent. marks and over. In Group "B" in Surveying, the results were very good, 33 of the 39 candidates gaining over half marks, in the Elementary Mechanics paper, on the other hand, only 13 of the 39 gained half marks, while in the Practical Construction paper only 9 of the 39 gained over half marks and the work was generally very weak, the drawings, while they appear satisfactory at first glance, are lacking in clear information in regard to the materials and the details of construction.

Intermediate Examination in Architecture.

In this Examination, out of 35 candidates one was absent throughout, and of the 34 who presented themselves only 6 passed in both groups, 3 further candidates passed in group "A" only, and 4 in Group "B", these seven candidates will not obtain their certificate until they pass in the other group. Of the 16 outside candidates none passed the whole Examination, one passing in "A" group only and one in "B" group only. These results and the work done by the outside candidates were evidence of entirely inadequate preparation for the Examination which has now been brought up to the standard of the Royal Institute of British Architect's Intermediate. As pointed out above, the stiffening of the rules of Schedule I of the Grant-in-aid Code should go a long way to avoid such disappointing results in the future. Of the candidates from the Sir J. J. School of Art, only 6 out of the 18 candidates passed the whole Examination, on the other hand only 7 failed in both subjects. Dealing with the particular subjects—in group "A" Design was again the best, 16 out of 31 gaining 50 per cent. and over, among them being 6 of the 16 outside candidates. In the two general History papers only 14 out of 34 gained half marks, only 3 of these being among the 16 outside candidates. In the Special History, 23 of the 34 candidates examined chose Mahomedan rather than Hindu as their special subject, of these 12 gained half marks and over; of the 11 taking Hindu, 7 gained more than 50 per cent.; it is strange that, where the Hindu candidates far outnumber the Mahomedan, and in a province where most of the ancient

remains are Hindu, the candidates should not choose to study their ancient Architecture rather than that of the other important community. In Group " B " the results were disappointing and the same criticism as to vagueness and the absence of clear thinking as regards material and detail was observed by the Examiners. In Practical Construction, only 18 out of the 34 candidates obtained even half marks. In Theoretical Construction, only 10 out of the 34 obtained 50 per cent. and over, and in Specification only 15 out of the same number.

Advanced Examination in Architecture.

In this Examination which was carried through on the lines of the Old Schedule, 25 candidates presented themselves and of these only seven passed. The general standard was not good.

In Design, only seven obtained over half marks. The History answers were better, 15 doing quite satisfactorily. The Stresses and Strains answers were poor, only four gaining half marks, of these one, S. D. Chitalia, gained 60 per cent. and thus wins the Kotasthane prize. In Quantity Surveying eight candidates obtained over 50 per cent. marks. The results fully justify the change in the Schedule by which candidates must prove themselves efficient on both the Art and the Science subjects, and next year this Examination will be held under the new conditions and should prove a far better test of the candidate's knowledge.

Diploma Examination in Architecture.

There were 40 candidates and no fewer than 38 presented themselves, although one was absent for the Design subject through illness.

Of the 39 candidates examined, 11 passed and 27 failed ; it may be noted that of the 9 candidates appearing after being relegated on former occasion, only one passed, which goes to show that such men do not take their further preparation for the Examination seriously enough.

Dealing with the subjects individually, in Design only 7 out of 38 obtained half marks, in Principles of Design 14, in Hygiene 6, and in Electricity 14 respectively gained over 50 per cent. marks.

6. REPORT ON THE ELEMENTARY AND INTERMEDIATE DRAWING GRADE EXAMINATIONS, 1938.

The total number of candidates who entered this year was 10,119—6,738 for the Elementary and 3,381 for the Intermediate Drawing Grade Examinations, as against 6,671 and 3,468 respectively for the preceding year. The number of absentees for the two examinations was 282 and

106 respectively. The following table gives the results of the examinations which were held in October 1938. :—

Name of Examination.	Number examined.	Number passed.	Percentage of passes.
Elementary Grade	6,456	3,864	59·8
Intermediate Grade	3,275	2,304	70·3

In all, 134 prizes were awarded this year to successful candidates at these examinations of which 53 were for the Elementary and 81 for the Intermediate Grade Examinations. The following table shows the distribution of prizes in different subjects of the examinations :—

Elementary Drawing Grade Examination.

Name of subject.	Number entered.	Number absent.	Number of prizes awarded.
Nature Drawing	6,738	282	15
Object Drawing	6,738	282	13
Design	6,738	282	14
Freehand Drawing	6,738	282	5
Memory Drawing	6,738	282	6
			53

Intermediate Drawing Grade Examination.

Name of subject.	Number entered.	Number absent.	Number of prizes awarded.
Nature Drawing	3,381	106	17
Object Drawing	3,381	106	18
Design	3,381	106	23
Freehand Drawing	3,381	106	7
Memory Drawing	3,381	106	14
Lettering	3,381	106	2
			81

The work presented for both the examinations this year was, on the whole, of an average merit.

Object Drawing.

The work submitted by the candidates in this subject at both the examinations at some centres was of an outstanding merit, but a great bulk of it submitted by other centres had little to commend itself as it left much to be desired to obtain the required standard. This is a subject to which proper justice is not done in many Secondary Schools. Lack of arrangements for teaching the subject is as much responsible for bad results, as the lack of infusing interest in the subject among the pupils, on the part of Drawing Teachers. Objects, in many cases, did not seem to have been drawn after repeated and careful observation of the group placed before the candidates. The construction lines were careless and faulty, while the objects drawn in the group failed to show the correct relation to one another. Many drawings were executed in a hard unsympathetic map-outline, whilst many sacrificed their drawings by excessive shading. With the exception of a few praiseworthy drawings, the shading attempted was generally very weak. The principles of light and shade were practically ignored, and the candidates appeared to have indulged in imaginary shading. Attempts at colouring in some cases, instead of in any way being helpful, tended to spoil the effect of the whole drawing, which in some cases was otherwise well proportioned and balanced.

The tendency to make small drawings was still continued to the serious disadvantage of the candidates, and the repeated remarks made by the examiners against this practice in their previous reports have had little effect. The examiners desire to advise the Drawing teachers to pay particular attention to outline drawing rather than to colouring.

Nature Drawing.

At some centres the results obtained in this subject were very good indeed, but at others they were rather disappointing. The plant forms chosen for study by the schools, seemed to have been selected with little care, and not sufficient attention was paid to the correct outline of the stems and their connections with the leaves. In many cases leaves were put anywhere on the stems irrespective of the actual growth of plant. At the Intermediate test, the work was decidedly better than that produced at the Elementary test, and was, at certain centres, of an excellent character. The common defect, however, to which the examiners wish to draw the attention of the school managers, is the failure of the candidates in showing the growth and structural characteristics of the stem, leaves, and flowers of the plant. Candidates again

exhibited their weakness in the decorative renderings of the chief features of the plant, which shows that this aspect of the subject is not sufficiently stressed by Drawing Teachers. There were some candidates who failed to apply the true colours to their drawings as represented in the natural colours of the leaves and flowers. This appears to be mostly due to the practice still followed in certain schools in their class work, in which pupils are not allowed the advantage of preparing the colours for themselves, but are, instead, supplied with ready-made colours, or are taught to prepare them in a set manner without reference to the actual tints of the leaves or flowers they are supposed to be depicting.

Design.

In the Elementary test, candidates were in the beginning confronted with some difficulty in solving the paper, but on due explanation by the Superintendents, they found out how to construct the pattern within the limited space available on the paper supplied to them; the results on the whole were not very encouraging. Many lacked originality, while some seemed quite content to describe a few circles and straight lines haphazardly in the given shape. To colour the design in two colours only, was a favourite choice; but the colour washes in some instances were poor. Comparatively very good work was forthcoming at the Intermediate test, but what could be described as a serious drawback was to be found in the candidates' inability to prepare their designs as would appropriately fit the given purpose. Many did not know what an embroidered decoration was, and, therefore, wrongly labelled their designs suitable for "an embroidered decoration". Some candidates unnecessarily wasted their time over irrelevant matters, and tried in vain to decorate the plain border round the circle. Others had their design drawings highly shaded in pencil, and the background filled in colours, with the result that the effect of the pattern was entirely lost. The Drawing teachers would be well advised to observe the following principles in making the design work adaptable to various practical purposes:—

(1) Well balanced and proportioned space-filling.

(2) Good style of decorative treatment as distinct from naturalistic rendering.

(3) Appropriate fulfilment of purpose.

Geometry.

Although the results obtained in the subject at both the Examinations were not as satisfactory as could be desired, one would admit that some progress was shown this year in comparison of the work produced at the previous Examinations, as some of the ordinary difficulties that threatened the candidates in the past, seemed to have disappeared this year. It would appear from the results that there were certain schools

which did not teach the subject regularly, with the result that their candidates failed miserably in this test. The importance of Geometry as a means to improve the construction work underlying pattern-design for different practical purposes, based on the various Geometrical constructions and their combinations, seems to have been little understood by the Drawing teachers. A common error in the Elementary Examination was regarding the construction of a regular pentagon in which five circles were to be placed touching each other and two sides of the pentagon. Questions set for the Intermediate test were easy, and should not have presented any difficulty to candidates from certain schools, had the subject been taught according to the portion prescribed for this test.

Lettering in many cases was good; but one was surprised to find, that candidates chose several types of lettering instead of the usual and the recommended type in Roman characters. Some candidates did not understand the scale, and divided the line 9" long into 12 equal parts instead of 6, with the result that the size of the postcard was too small. A general ignorance in appropriate arrangement and spacing was noticeable in many instances, while the splitting up of words should have been avoided. Lettering in certain regional languages was attempted by some, contrary to the requirements.

Memory Drawing.

It was gratifying to note this year, that a few centres at least, showed a good account of themselves in this test, and set a good example for others. The general character of the work, however, had practically nothing of special interest to note, but was much the same as in the previous year. To record visualised impressions as accurately as possible is a very essential part of Drawing, affording the needed help to several important branches of work, and as such, proper emphasis should be laid in schools on its systematic teaching. Tendency to draw objects in plan and elevation requires to be thoroughly checked. Many candidates drew a bullock under a tree by showing a side elevation (back view) of a bullock with a scribbled tree in the background.

The examiners would suggest to the Drawing Teachers that they should pay more attention to this memory work as an important subject, and employ the different methods of teaching it in an interesting manner, giving sufficient exercises and providing greater scope to the pupils for self-expression.

Freehand Drawing.

The charts set at both the examinations were rather easy and contained details of an Indian ornament to be found generally on old monuments. Candidates felt some difficulty in copying the Elementary chart, and executed the outer shape wrong in proportion. Some unnecessarily

coloured the drawing, which was not required, with the result that the general proportion of the leading lines of the whole pattern was entirely lost. A correct and firm outline and the general proportions are the main things to be attended to. The Intermediate chart was somewhat elaborate to draw, but had practically nothing to present a difficulty to candidates whose work on the whole was fairly good.

General Remarks.

The general character of the work seen at (1) Bassein, (2) Aundh, (3) Belgaum, (4) School of Art, Bombay, (5) Robert Money School, Bombay, (6) C. L. Boys' High School, Dadar, (7) Nasik, (8) Panchgani, (9) New English School, Poona, (10) Ratnagiri, (11) Hyderabad-Sind, (12) Jubbulpore and (13) Aurangabad centres reached a fairly high level, and a number of prizes were awarded to successful candidates at these centres. Many attempts at Object, Nature, and Memory drawings at these centres were praiseworthy, and it is to be hoped that a similar standard will be maintained hereafter at these centres, and that other centres will follow their example, and effect a general improvement in Drawing to the advantage of the pupils.

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS

Elementary Grade Examination

1st Paper

TUESDAY, 11TH OCTOBER 1938

[11 A.M. TO 1 P.M.]

DESIGN

INSTRUCTIONS TO SUPERINTENDENTS

An extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English, your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

Construct a square of 6″ sides. Using the centre point of each side as centre, describe a semicircle to the outside of the square.

Within the square centrally and parallel with it, inscribe a smaller square of 2½″ side.

Fill the various shapes thus formed with any suitable geometric patterns, and colour the whole design to your discretion, not using more than four colours.

Elementary Grade Examination

2nd Paper

TUESDAY, 11TH OCTOBER 1938

[2 P.M. TO 3-30 P.M.]

FREEHAND DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to place the charts in a good light, and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts, and should be at least three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences, the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English, your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you. You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for a very small drawing.

Elementary Grade Examination

3rd Paper

TUESDAY, 11TH OCTOBER 1938

[4 P.M. TO 5 P.M.]

PLANE PRACTICAL GEOMETRY

INSTRUCTIONS TO SUPERINTENDENTS

Superintendents are particularly requested to see that note books or any form of reference are not brought into the Examination room.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *instructions are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English, your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

All construction lines must be left in your drawings.

Neatness and accuracy in working out the problems will gain marks.

You must attempt four problems.

Place the number of the question next to your drawing.

1. On a base line of 4″ construct a square. Within this square inscribe 4 equal circles, to touch each other, and also to touch only one side of the square.

2. Construct a regular pentagon, its sides being $1\frac{1}{2}$″. Within this inscribe 5 equal circles, to touch each other and two sides of the pentagon.

3. Show two methods of constructing an ellipse. In each case the major axis being 4″ and the minor axis being 2″.

4. Draw a base line 3″ long, and at any point in that line erect a perpendicular line. Trisect the right angle thus formed.

5. Construct a triangle having sides measuring 4″, 3″ and 2″ respectively. Within this triangle inscribe the largest possible circle to touch the 3 sides of the triangle.

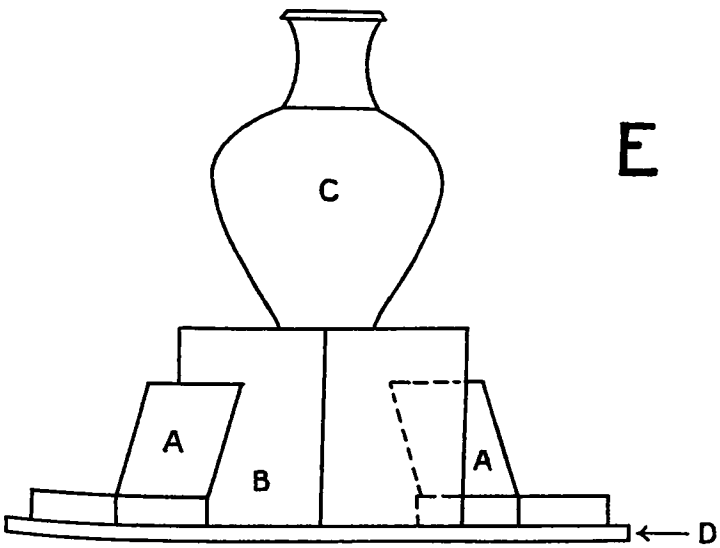
ELEMENTARY GRADE EXAMINATION
FREEHAND DRAWING

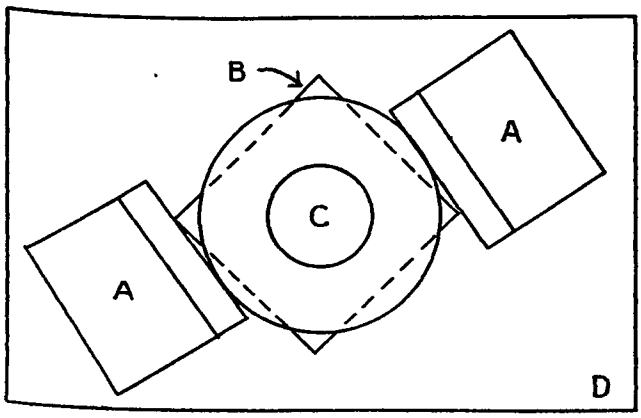
ORNAMENT FATEHPUR SIKRI

ELEMENTARY GRADE EXAMINATION.

OBJECT DRAWING.

WEDNESDAY 12th OCTOBER 1938.





A___AN OPEN BOOK.

B___A CUBE

C___A KUJA.

D___DRAWING BOARD.

Elementary Grade Examination

4th Paper

WEDNESDAY, 12TH OCTOBER 1938

[11 A.M. TO 1-15 P.M.]

NATURE DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw (15″ × 11″).

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's paper.*

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

Elementary Grade Examination

5th Paper

WEDNESDAY, 12TH OCTOBER 1938

[2 P.M. TO 4 P.M.]

OBJECT DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

A Drawing Board (Imperial size) 32″ × 22″ to be placed upon a box or stool about 12″ above the ground.

A. Two Books (open).

B. A Cube.

C. A Kuja.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings.*

The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying plan and elevation is intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that this should not be seen by any of the candidates, and that the objects are not made known to the candidates beforehand.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to draw in pencil the group of objects before you as they appear from the point of view in which you are seated. The group of objects may be pencil-shaded ; if time allows. But this is optional.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Elementary Grade Examination

6th Paper

WEDNESDAY, 12TH OCTOBER 1938

[4-30 P.M. TO 5 P.M.]

MEMORY DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

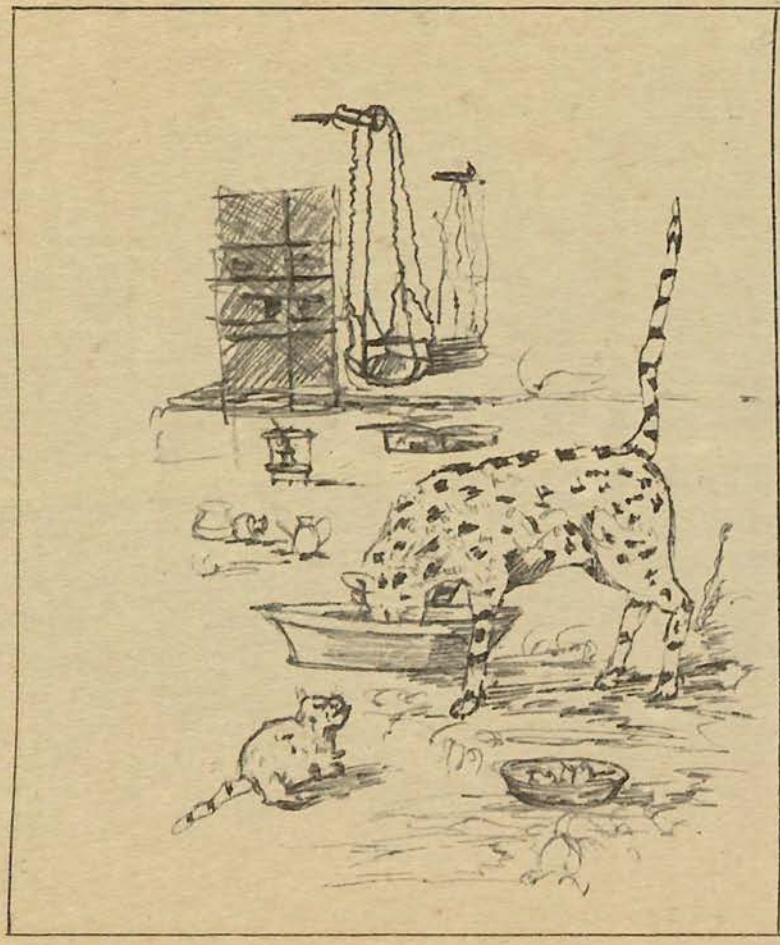
Superintendents are particularly requested to see that note-books or any form of reference are not brought into the Examination room. Also to see that pictures or the actual objects mentioned in the question paper are not in the Examination room.

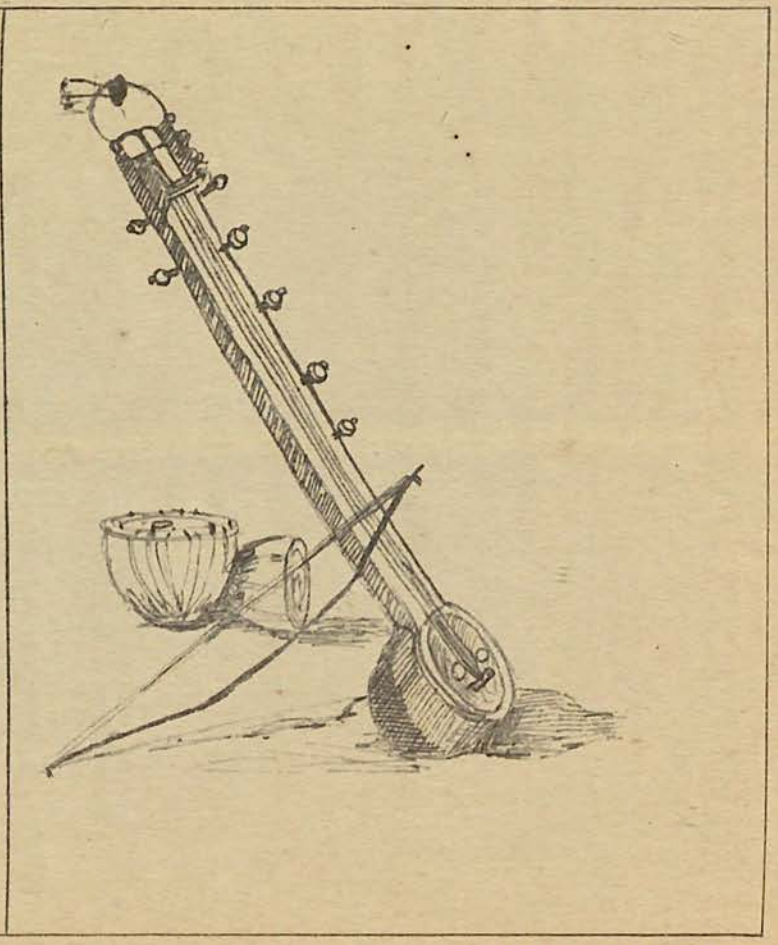
GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Elementary Drawing Grade Examination.

MEMORY DRAWING.





M. V. Rajadhyaksha.

J. E. H. School, Alibag.

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following subjects :—

A. A cat lapping milk.

B. A large padlock resting on a flat surface.

C. Any Indian musical instrument.

D. A cup and saucer seen below eye level.

No credit will be given for very small drawings.

Special note to Superintendents.—At the end of the time allowed for this paper, *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Customs House, Fort, Bombay. *The grade of the Examination should be marked on the outside of the packet* (*vide* rules 31-34 of the "General rules and instructions for the guidance of the Superintendents of Centres").

Intermediate Grade Examination

1st Paper

THURSDAY, 13TH OCTOBER 1938

[11 A.M. TO 2 P.M.]

OBJECT DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The following objects are to be arranged on the floor in the positions shown in the sketches :—

(*a*) A cubical seat of common bricks (measuring 18 inches), and the whole seat should be covered with a common Brown Paper.

(*b*) On this seat, a piece of red cloth 2 feet long should be placed in the position indicated in the sketch.

(*c*) Four reams of common white papers 13 by 8 inches.

(*d*) A cocoanut.

(*e*) Samai (Indian lamp).

(*f*) A copper plate.

(*g*) A water vessel.

(*h*) A water pot.

It is not necessary to procure *new* articles ; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper along with sketches and enclosed *with the drawings.*

The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawings that show the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in water colour.

The pencil may be held between the eyes and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for very small drawings.

Intermediate Grade Examination

2nd Paper

THURSDAY, 13TH OCTOBER 1938

[2-30 P.M. TO 5 P.M.]

GEOMETRY AND LETTERING

INSTRUCTIONS TO SUPERINTENDENTS

Candidates should be instructed to reserve half the paper (11″ × 15″) supplied to them, for their answers to problems on Geometry, and the other half for Lettering.

GENERAL INSTRUCTIONS

[Immediately before he Examination commences the following *regulations are to be read to the candidates.*]

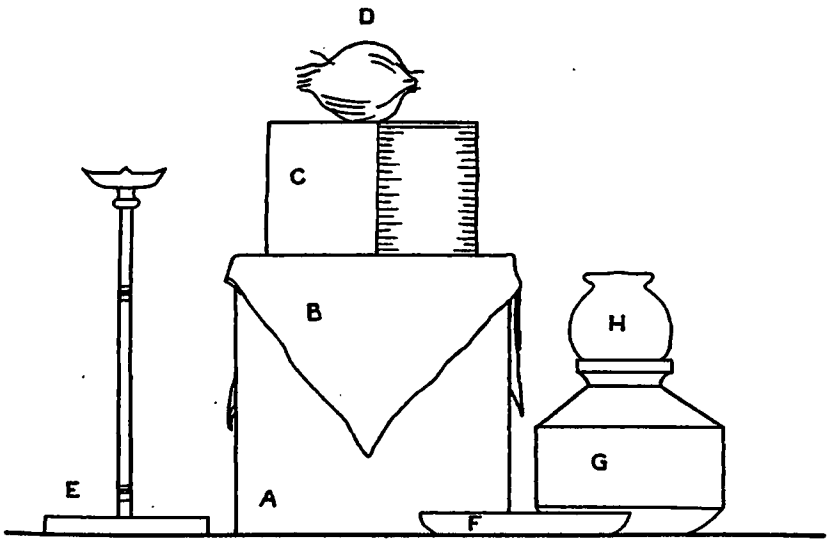
Before commencing you. work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You m ɔ not have with you any books, notes or paper other than that supplied to you for use at this Examination.

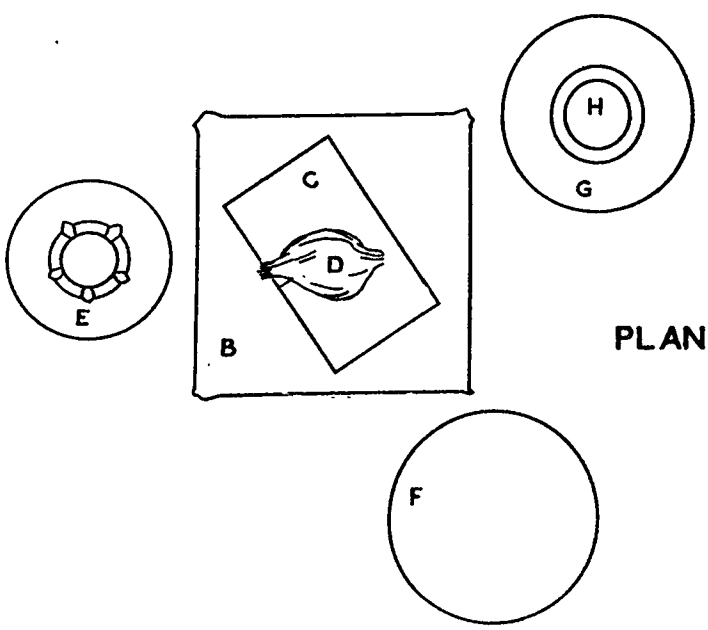
INTERMEDIATE GRADE EXAMINATION.

1938.

OBJECT DRAWING.



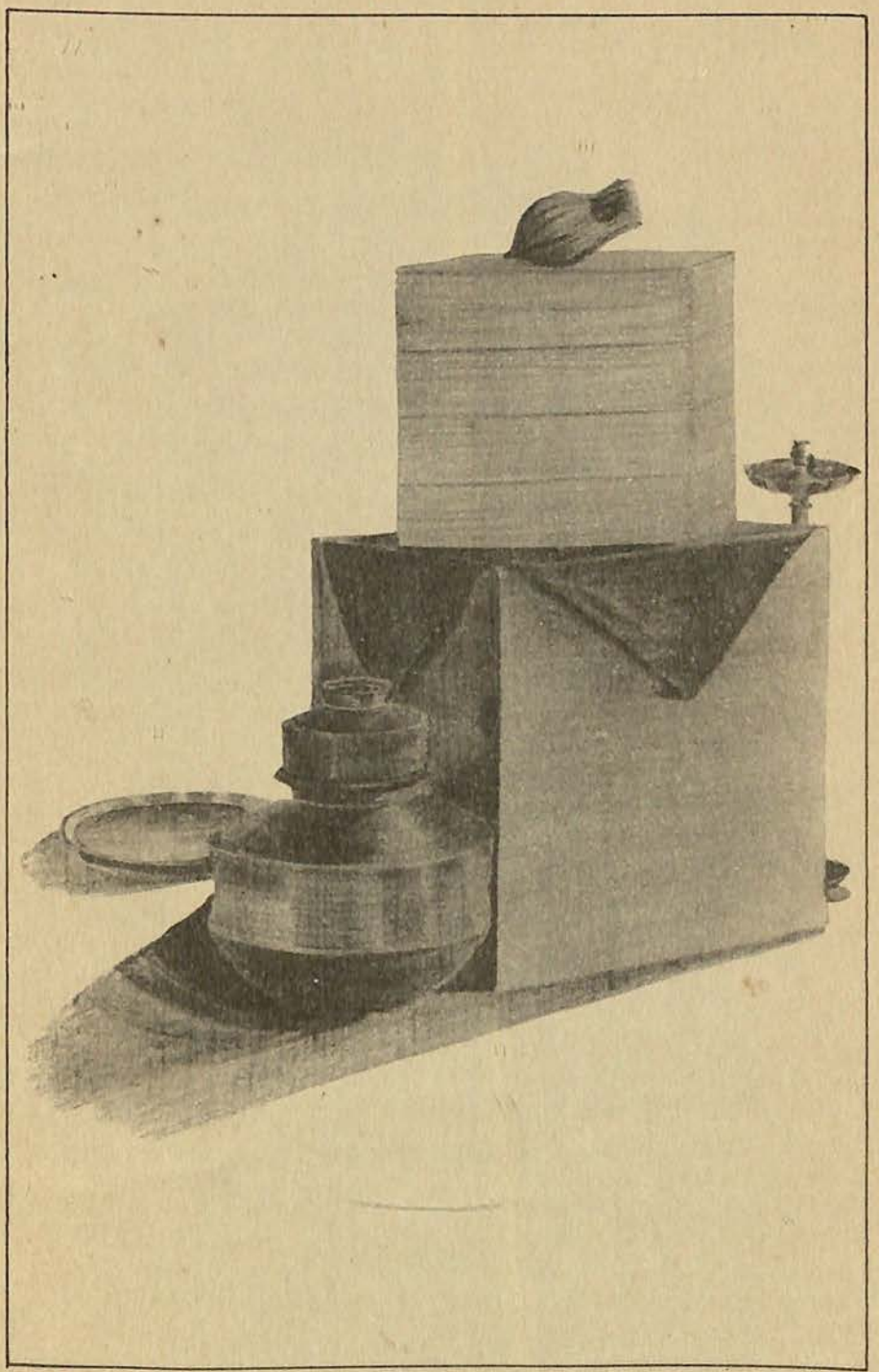
ELEVATION



PLAN

Intermediate Drawing Grade Examination, 1938.

OBJECT DRAWING.



Laxmi Narayan Mishra. *Model High School, Jubbulpore.*

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

(*a*) *Geometry*—

Attempt any four of the following :—

(1) Construct an isosceles triangle *ABC* equal in area to a given Hexagon *ABCDEF*.

(2) Inscribe eight equal circles in a square of 3 inches side, each circle to touch one side of the square and two other circles.

(3) Draw three equal circles each to touch the other two. The centre of each circle to be 2½ inches from the other two.

(4) Describe a succession of circles touching each other and two converging lines.

(5) Construct a regular heptagon on a line of 1½ inch long.

All construction lines must be shown.

(*b*) *Lettering*—

Construct a scale 9 inches to represent 6 inches, showing inches and half inches.

To this scale draw a rectangular post-card measuring 3½ inches by 5½ inches.

On this post-card arrange the following :—

"DIVALI GREETINGS 1938."

Geometrical instruments may be used.

Intermediate Grade Examination

3rd Paper

FRIDAY, 14TH OCTOBER 1938

[11 A.M. TO 1-30 P.M.]

FREEHAND DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully with a water colour wash, as indicated in the chart.

Correctness of drawing and proportion is of more importance than extreme neatness of form and colour.

No credit will be given for very small drawing.

Intermediate Grade Examination

4th Paper

FRIDAY, 14TH OCTOBER 1938

[2 P.M. TO 5-15 P.M.]

DESIGN

INSTRUCTIONS TO SUPERINTENDENTS

A small extra piece of paper may be given to the candidates, for trying their colours and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw a circle of diameter 10 inches. In this circle describe a smaller circle touching one of its sides. The diameter of the smaller circle should be 5 inches.

In the largest space of the circle, make a design based on any natural forms suitable for an embroidered decoration.

Round the circles arrange a suitable plain border. The whole design is to be finished in two or more colours.

Geometrical instruments and tracing papers may be used.

Intermediate Drawing Grade Examination 1938
Freehand Drawing

FROM A WALL

SIN'D

Intermediate Drawing Grade Examination.

DESIGN.

Dattatraya Mohniraj.

Osmania College, Aurangabad.

Intermediate Grade Examination

5th Paper

SATURDAY, 15TH OCTOBER 1938

[11 A.M. TO 2 P.M.]

NATURE DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. Should cut-flowers be used, each candidate or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to the candidates for trying their colours.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

Intermediate Grade Examination

6th Paper

SATURDAY, 15TH OCTOBER 1938

[3 P.M. TO 3-30 P.M.]

MEMORY DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

It is of utmost importance that Superintendents of the Examination take care that, if the objects or drawings of the objects set for this Examination happen to be in the Examination Room, they are removed or completely covered up before the paper is given or read out to the candidates.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following subjects :—

(1) A bullock under a tree.

(2) A crow and a jar.

(3) A tower of a temple, mosque or church.

Special note to Superintendents.—At the end of the time allowed for this paper *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Bombay. *The grade of the examination should be marked on the outside of the packet* (*vide* rules 31-34 of the general rules and instructions for the guidance of the Superintendents of Centres).

HIGHER ART EXAMINATIONS

Elementary Examination in Drawing and Painting

FRIDAY, 31ST MARCH 1939

[10-45 A.M. TO 1-45 P.M.]

PERSPECTIVE

1. Define the terms :—

Base line, Eye, Station point, Vanishing plane, Vanishing paralle .

Illustrate your answers by means of diagrams.

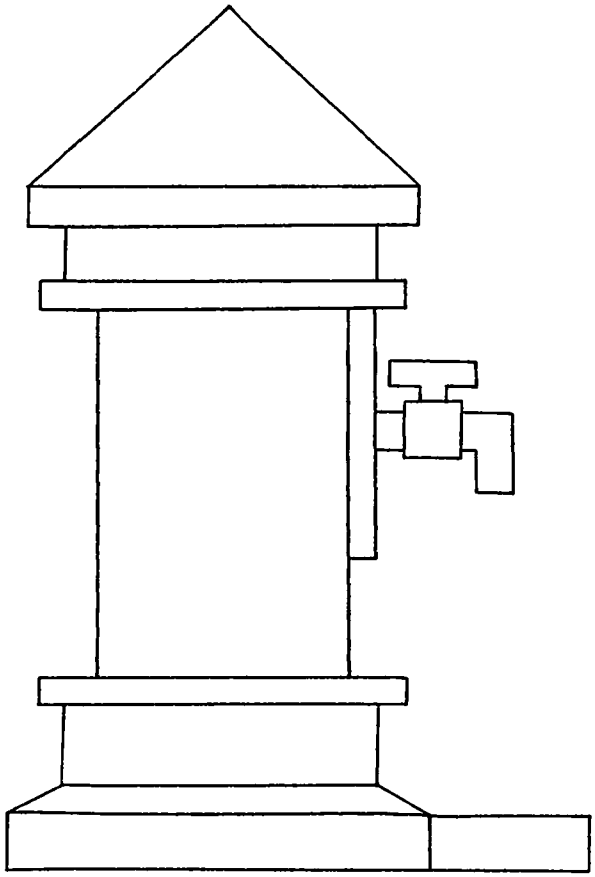
2. In the accompanying diagram the full size details of a " Public Water Tap " are given in plan and elevation. The nearest point A is 2′ to the left of the spectator, and 2′ within the picture, and the side *A B* recedes at 45° to the right. Draw its perspective representation.

Distance of the eye in front of P. P. is 12′. Height of the eye above the G.P. is 5′.

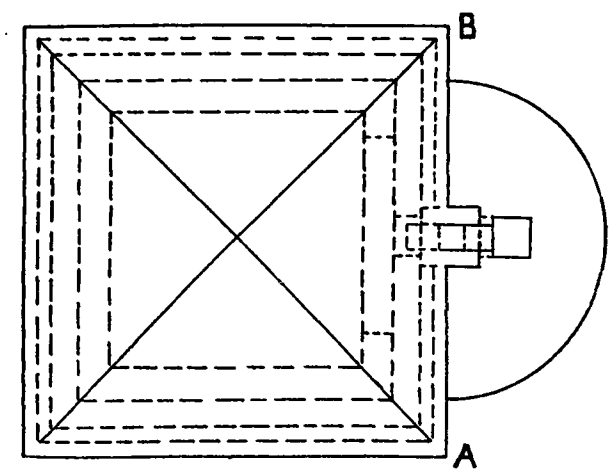
Scale $\frac{1}{2}$″ to one foot.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING

PERSPECTIVE 1939.



ELEVATION



PLAN

Elementary Drawing and Painting.

HEAD FROM LIFE.

Mestry, G. R. *Private.*

Elementary Examination in Drawing and Painting

FRIDAY, 31ST MARCH 1939

[2-30 P.M. TO 3-30 P.M.]

MEMORY DRAWING

Draw any two of the following :—

(*a*) A woman selling fruits at the door.

(*b*) Monkeys jumping from one tree to another.

(*c*) A family group watching the juggler's play from the balcony.

Elementary Examination in Drawing and Painting

SATURDAY AND MONDAY, 1ST AND 3RD APRIL 1939

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

DECORATIVE DESIGN

Make a decorative design to fill a rectangular panel measuring 18″ by 10″.

The design should include human figures as also the decorative representation of animals, birds, etc.

State the specific purpose for which the design is intended.

The design should be finished with water colours.

Elementary Examination in Drawing and Painting

TUESDAY, WEDNESDAY AND THURSDAY, 4TH, 5TH AND 6TH APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. No actual measurements may be taken, but foot rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

Elementary Examination in Drawing and Painting

TUESDAY, WEDNESDAY AND THURSDAY, 11TH, 12TH AND 13TH APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-45 P.M. TO 4-45 P.M.]

STILL LIFE

Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

2. The group must be painted so as to fill the canvas (half imperial size). Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes, palettes and paint boxes may be removed from the examination hall while the examination is being held.

Elementary Examination in Drawing and Painting

FRIDAY, 14TH APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM CAST

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn; then as much of the small details as can be done in the time.

3. The principal points to aim at are correctness in placing the head on the neck, proportions, masses of light and shade and outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The head must be drawn as nearly life-size as possible. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting

WEDNESDAY, 22ND MARCH 1939

[10-45 A.M. TO 1-45 P.M.]

ANATOMY

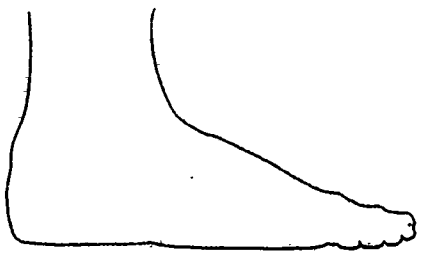
Instructions to Candidates :—

You are to attempt all questions.

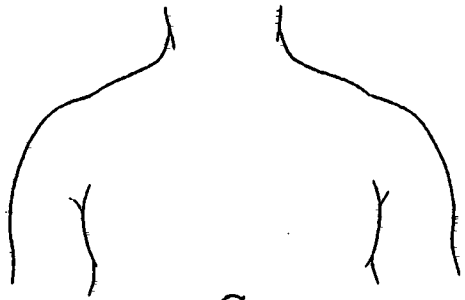
1. Draw the bones of the right foot, outer view, in diagram A.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING

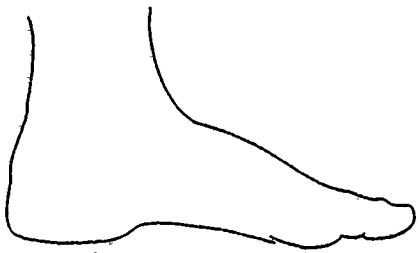
ANATOMY 1939.



A



C



B

D

E

Intermediate Examination in Drawing and Painting.

PICTORIAL DESIGN.

R. C. Pandya. *Sir J. J. School of Art, Bombay.*

2. Draw the bones of the left foot, inner view, in diagram B.

3. Draw the bones which enter into the formation of the shoulder-joint as seen from the front, in diagram C.

4. Draw the bones of the right wrist and hand as seen from front, in diagram D.

5. Show the muscles of the lower limb seen from the outer side, in diagram E.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink, or a combination of pen and ink and water-colour wash.

Write the names of the bones and muscles shown in the diagrams by putting numbers on the diagrams and a corresponding numbered list at the side of each diagram.

6. Draw two views of the forearm showing the (1) bones (2) muscles.

7. What are the principal differences between the male and female skeleton, explain by diagrams.

No books or papers are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Intermediate Examination in Drawing and Painting

WEDNESDAY, 22ND MARCH 1939

[2-45 P.M. TO 4-15 P.M.]

MEMORY DRAWING

Note.—An attempt should be made to complete the drawing and in any case the main masses of light and shade should be shown.

" A Street Hawker ".

" A Boy playing with a Top ".

Both subjects must be attempted.

Intermediate Examination in Drawing and Painting

THURSDAY, FRIDAY AND SATURDAY, 23RD, 24TH AND 25TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PICTORIAL DESIGN

SHAPE OF THE COMPOSITION :—Space 18" × 12".

SUBJECT OF THE COMPOSITION :
" Daily Prayer ".
Or
" An Indian Festival ".

NOT LESS THAN FIVE FIGURES.

2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

3. The composition should be treated decoratively and in colour; and may be done in Indian or Western style.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination, and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall, and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition, and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting

MONDAY, 27TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

FIGURE FROM CAST

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—Correctness in the general pose of the figure; proportion; masses of light and shade; outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting

TUESDAY, THURSDAY, FRIDAY, SATURDAY AND MONDAY,
28TH, 30TH, 31ST MARCH, 1ST AND 3RD APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger. Small paintings will be disqualified.

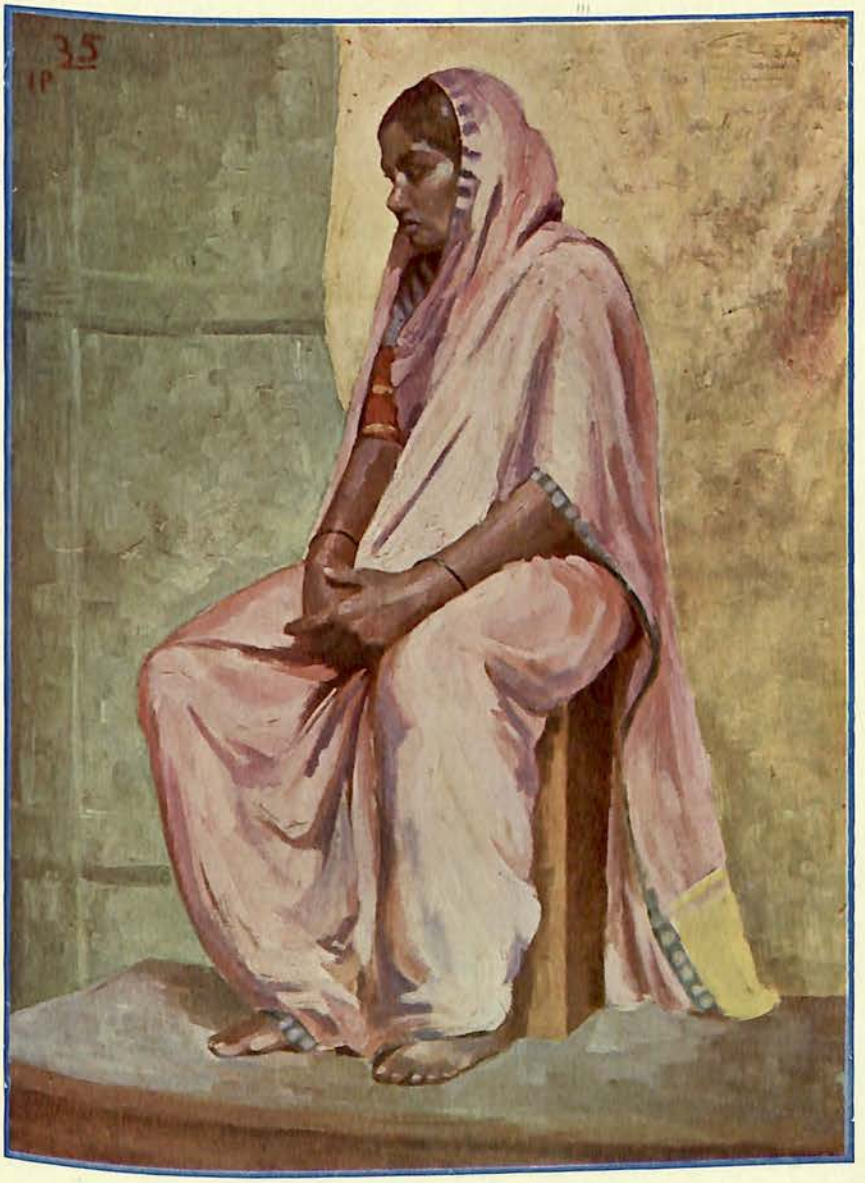
3. The same general observations and instructions apply as were given in the examination of "Figure from Cast".

4. The whole canvas must be filled in, and a space not less than 24″ × 18″ must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas, but no drawing or materials *except paint-brushes for cleaning purposes* may be removed from the examination hall while the examination is in progress.

Intermediate Examination in Drawing and Painting.

PAINTING FROM LIFE.



V. J. Shende. *Sir J. J. School of Art, Bombay.*

Advanced Examination in Drawing and Painting

FRIDAY, 10TH MARCH 1939

[10-45 A.M. TO 1-45 P.M.]

ANATOMY

Instructions to Candidates :—

Four questions must be answered including Question No. 4 which is compulsory.

1. Draw the bones in diagram A.

2. Draw the muscles in diagram B.

3. Diagram "C" shows the bones of neck. Complete the drawing showing the formation of the muscles in the particular view given.

Write the names of the bones and muscles shown in the diagrams by putting numbers on the diagrams and a corresponding numbered list at the side of each diagram.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink or a combination of ink and water-colour wash.

4. Draw three-quarter back view of the right hand side of a male in act of throwing a ball, and show the muscles.

5. Draw three skulls in side position.

(1) Of an Infant.

(2) Of an Adult.

(3) Of an Old Man.

6. State the number of movable and immovable Vertebræ in the back bone, and draw a side view of the Vertebral column showing the curves in their proper proportions, also give the name of every curve.

No books or papers are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the superintendent or supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Advanced Examination in Drawing and Painting

FRIDAY, 10TH MARCH 1939

[2-30 P.M. TO 5 P.M.]

TIME SKETCH FROM LIFE

Instructions to Candidates :—

1. Draw the figure before you in charcoal, black chalk or pencil.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—

Correctness in the general pose of the figure, proportion, masses of light and shade, outline.

4. No actual measurements may be taken, but a foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be less than 24 inches. Small drawings will be disqualified.

Advanced Examination in Drawing and Painting

SATURDAY, MONDAY AND TUESDAY, 11TH, 13TH AND 14TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE

Instructions to Candidates :—

1. Paint in Oil or Water-Colour the head of the model before you.

2. The head should be drawn not less than 8 inches in height. Size of the paper or canvas must not exceed 24″ × 20″. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal paint brush, or stick of a convenient length may be used in making proportional measurements.

4. The whole canvas must be filled in and the background completely painted.

Advanced Examination in Drawing and Painting

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY AND MONDAY,
THE 15TH, 16TH, 17TH, 18TH AND 20TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal paint brush, or stick of a convenient length may be used in making proportional measurements. A plumb-line is allowed.

4. The whole canvas must be filled in and the background completely painted.

Advanced Examination in Drawing and Painting

WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY,
THE 22ND, 23RD, 24TH AND 25TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M. DAILY]

PICTORIAL COMPOSITION

SHAPE OF THE COMPOSITION :—

A Panel 12″ × 18″, either upright or lengthwise. (Not less than five figures.)

SUBJECT OF THE COMPOSITION :—

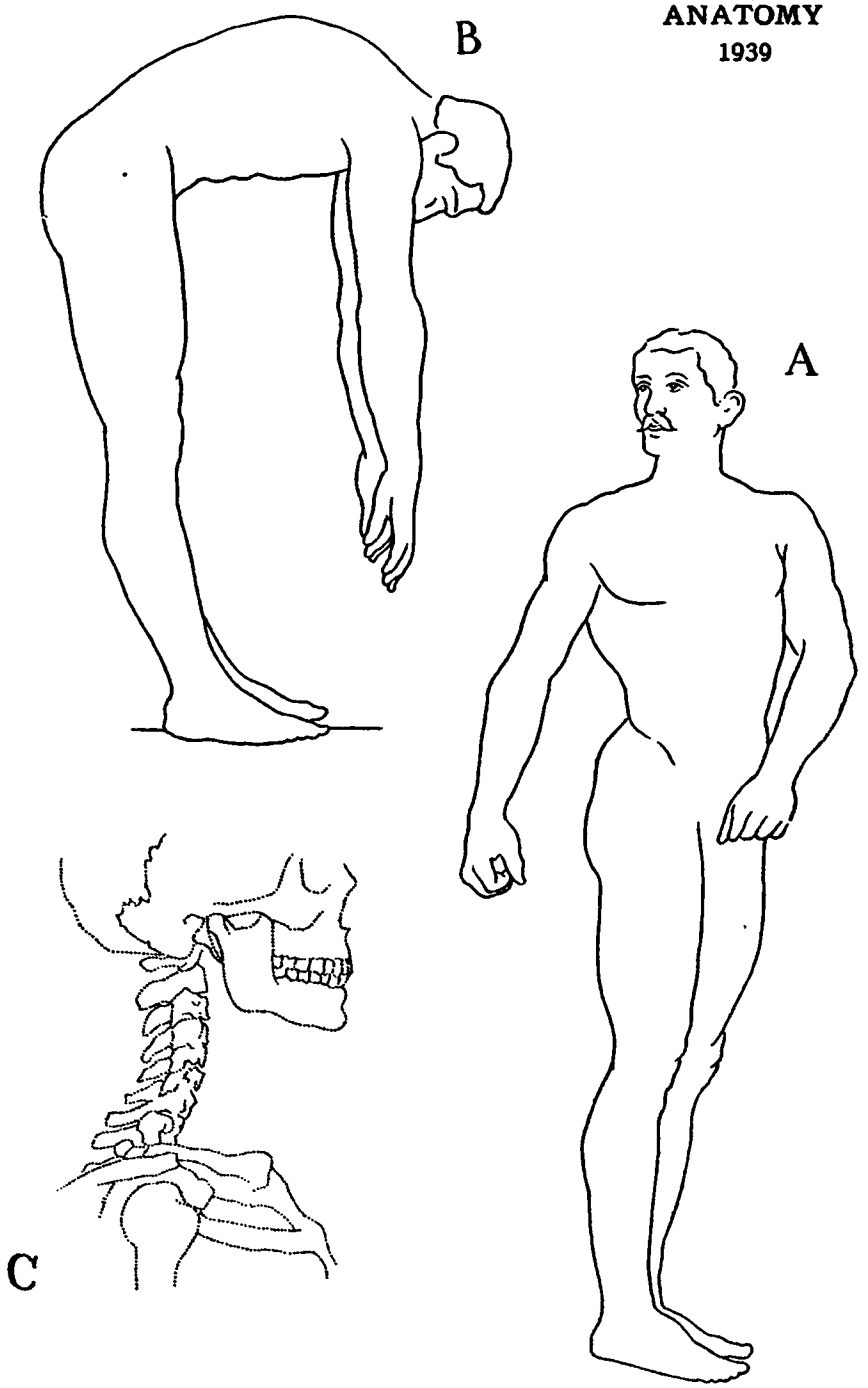
"Spring".

Or

"A scene based upon Indian Mythology."

ADVANCED EXAMINATION IN DRAWING AND PAINTING
AND INTERMEDIATE EXAMINATION IN MODELLING

ANATOMY
1939



Diploma Examination in Drawing and Painting.

MURAL PANEL.

Mirajkar, D. G.

1. The general lines of the composition are the important features to be considered, and not necessarily the accuracy of the details, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

4. A rough composition must be made on a separate sheet of paper, obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Diploma Examination in Drawing and Painting

MONDAY, 13TH MARCH TO FRIDAY, 21ST APRIL 1939

[EXCEPTING SUNDAYS AND 21ST, 29TH MARCH AND 7TH, 8TH AND 10TH APRIL 1939, PUBLIC HOLIDAYS]

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M. DAILY]

PRELIMINARY EXAMINATION

There are two alternative subjects for this Examination, and candidates are at liberty to choose which they prefer to take. No candidate is allowed to attempt both subjects.

I

Execute in water-colours a sketch for a decorative panel suitable for a modern women's educational institute. Size of the panel 5′ 6″ in height and 4′ in width (upright). The sketch should be proportionally on a half sheet of imperial paper.

The subject to be illustrated is :—

"Indian Domestic Life".

There should be not *less* than five figures in the design.

The sketches are not to be removed from the examination room.

II

Execute in oils a sketch for an easel picture. The subject to be illustrated is :—

"Agriculture".

Size of picture 48″ × 36″. The sketch should be proportionally on a piece of canvas paper 16″ × 12″ in dimension.

There should be not *less* than five figures in the picture.

The sketches are not to be removed from the examination room.

FINAL EXAMINATION

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The composition may be executed in Indian or Western style.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on this paper below.

Rules for Candidates :—

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off "Studio" allotted to him.

(2) Candidates are forbidden to enter one another's "Studios".

If any candidate enters the "Studio" of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

PRELIMINARY EXAMINATION

(3) The Preliminary Examination will last four days from the 13th to 16th of March both days inclusive.

(4) No models will be allowed for this Examination; and no sketches, studies or books are allowed to be brought into the examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given as they like, but none of the sketches and studies may be removed from the examination room).

(6) *On the first day of the Preliminary Examination a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the examination room in the evening.*

FINAL EXAMINATION

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire, at the discretion of the Supervisor, but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted for the Examination.

(8) No candidate may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose required. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling

MONDAY AND TUESDAY, 13TH AND 14TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING FROM NATURE

1. The size of the panel of clay should be 18″ × 12″.

2. Model the plant or flower before you. The height of the relief is left to the discretion of the candidate.

The character of the stems, and their junctions should be noted.

3. Candidates may make drawings of the plants in pencil, but these studies must be handed in to the Supervisor and not removed from the Examination hall.

Elementary Examination in Modelling

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY AND MONDAY,
15TH, 16TH, 17TH, 18TH AND 20TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

HEAD FROM CAST

1. Model the cast of the head placed before you.

2. The model must be the same size as the original.

3. Actual measurements may be taken.

Elementary Examination in Modelling

WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY,
22ND, 23RD, 24TH AND 25TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN

1. Model an ornamental panel 18″ × 12″ based upon the forms used in " Modelling from Nature ".

2. A moulding of 2 inches wide should surround the panel.

3. Candidates may make sketches upon paper for their design, but these sketches must be handed to the Supervisor and should not be removed from the Examination Hall.

To be cast—Two days being allowed for casting.

Intermediate Examination in Modelling

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY,
MONDAY AND WEDNESDAY, 13TH, 14TH, 15TH, 16TH,
17TH, 18TH, 20TH AND 22ND MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

FIGURE FROM CAST

1. Model the figure placed before you.

2. The clay Model must be the same size as the original.

3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

All candidates for the Intermediate Examination in modelling must appear for the Anatomy paper on Friday the 10th March 1939 from 10-45 a.m. to 1-45 p.m.

Intermediate Examination in Modelling

THURSDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY AND THURSDAY, 23RD, 24TH, 25TH, 27TH, 28TH AND 30TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

HEAD FROM LIFE

1. Model the head and bust of the model placed before you.
2. The clay model must be the size of life.
3. Actual measurements may be taken.

Intermediate Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, 31ST MARCH, 1ST, 3RD, 4TH AND 5TH APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN

1. Model a panel, size 24″ × 19″.
2. A moulding 2 inches wide should surround the panel.
3. A figure or figures must form part of the design.
4. Candidates may make preliminary sketches upon paper at any time during the progress of the work, but such sketches must not be removed from the Examination Hall and must be left with the finished model at the conclusion of the Examination.

To be cast—Two days being allowed for casting.

Advanced Examination in Modelling

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY AND WEDNESDAY, 13TH, 14TH, 15TH, 16TH, 17TH, 18TH, 20TH AND 22ND MARCH 1939

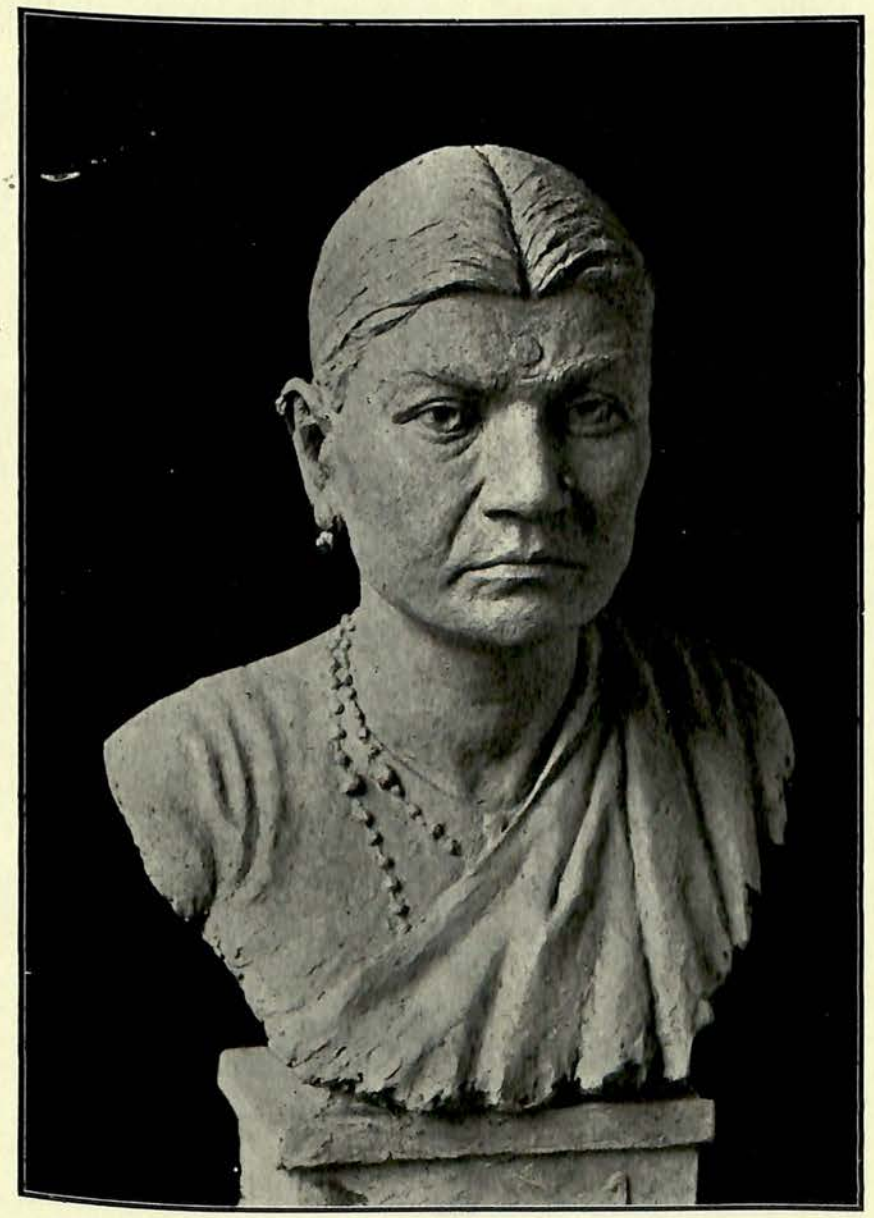
[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE

1. Model in clay the figure placed before you.
2. The model must not be less than 24 inches in height.
3. Actual measurements may be taken.

Intermediate Examination in Modelling.

HEAD FROM LIFE.

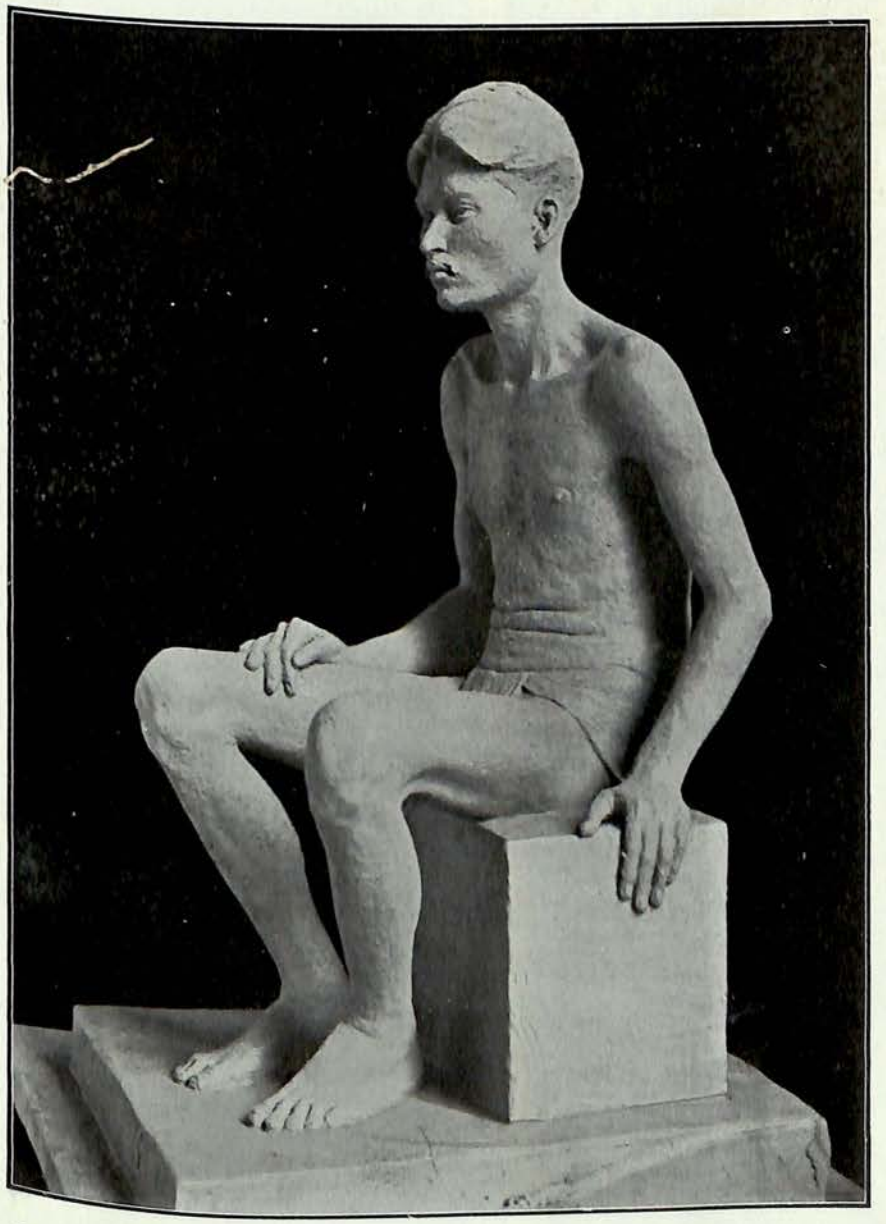


Hatkar, D. R.

Sir J. J. School of Art, Bombay.

Advanced Examination in Modelling.

MODELLING FROM LIFE.



Tripathi, K. D. *Sir J. J. School of Art, Bombay.*

Advanced Examination in Modelling

THURSDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY AND THURSDAY,
23RD, 24TH, 25TH, 27TH, 28TH AND 30TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING DESIGN IN THE ROUND

1. Sketch in pencil a design for "Industry".

The group should be composed of not less than three figures; there may be more if desired.

2. Model the above design in the round in clay.

The height of the whole group should be 16 inches.

Note.—Models will be provided if desired.

Advanced Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY,
31ST MARCH, 1ST, 3RD, 4TH, 5TH AND 6TH APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

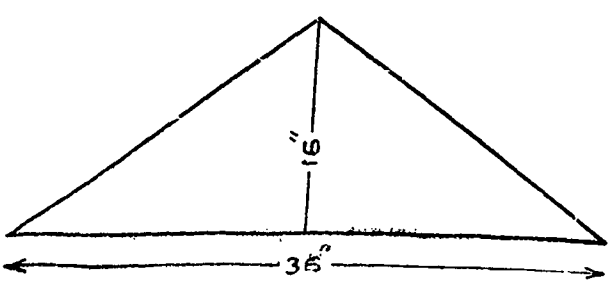
RELIEF DECORATION

1. Model a tympanum, size 36″ × 16″ with a 3 inches cornice surrounding.

2. The figures should be as large as possible.

Note.—Any sketches made separately must remain in the Examination Hall and be given to the Superintendent at the end of the examination.

To be cast—Two days being allowed for casting.



Diploma Examination in Modelling

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY, WEDNESDAY, THURSDAY AND FRIDAY, 13TH, 14TH, 15TH, 16TH, 17TH, 18TH, 20TH, 22ND, 23RD AND 24TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE

1. Model in clay the figure placed before you.
2. The standing figure must not be less than 3 feet 6 inches in height.
3. Actual measurements may be taken.

Diploma Examination in Modelling

SATURDAY, MONDAY, TUESDAY AND THURSDAY, 25TH, 27TH, 28TH AND 30TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-10 P.M.]

COMPOSITION IN LOW RELIEF

PRELIMINARY SKETCH IN PLASTICINE.

Subject—" War ".

1. Sketch in plasticine to scale, your design for the subject given above.

   The panel may be done in Indian or Western Style.
2. Composition must not contain less than seven figures in different positions.
3. The size of the panel should be 42″ × 32″ horizontal.

   A plain 3″ moulding must surround the panel.

CLAY COMPOSITION IN LOW RELIEF

FRIDAY, 31ST MARCH TO 24TH APRIL 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

1. Model the above panel in clay.
2. The scheme as shown in your Plasticine Sketch must be adhered to in its general arrangement in your final full size panel.

To be cast—Two days will be allowed for casting.

Diploma in Modelling.

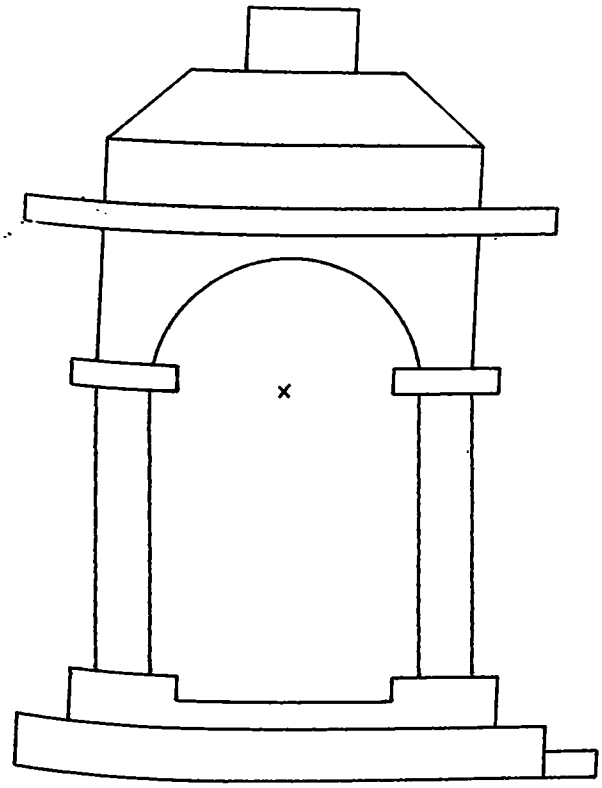
RELIEF DECORATION.—"WAR."

Varkhedi, G. B.

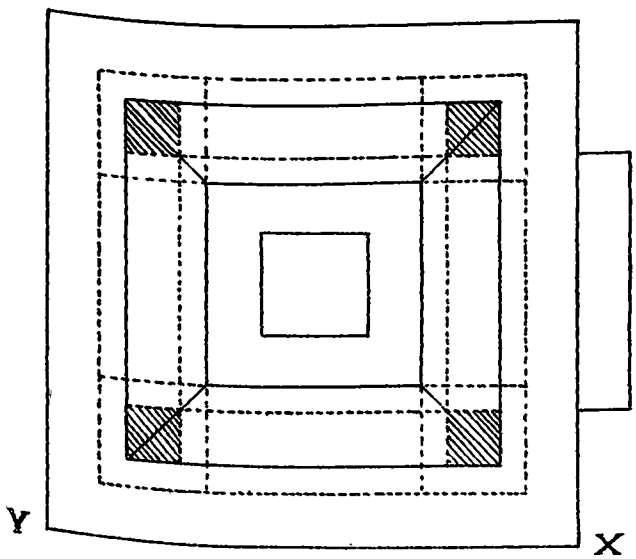
Ex-Sir J. J. School of Art, Bombay.

DRAWING TEACHERS' EXAMINATION, 1939

PERSPECTIVE



ELEVATION



PLAN

Drawing Teachers' Examination

MONDAY, 13TH MARCH 1939

[10-45 A.M. TO 1-45 P.M.]

GEOMETRY AND PERSPECTIVE

Instructions to Candidates :—

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figures.

GEOMETRY

1. Draw a tangent to two unequal circles to cross the space between them.

2. Construct a triangle similar to *A B C*, and equal to *B D E*.

3. A cube of 2″ sides stands on the horizontal plane, two of its vertical faces being inclined at 30° to the vertical plane. The cube is cut by a plane which is perpendicular to the vertical plane, makes an angle of 60° with the horizontal plane, and passes through the centre of the top face of the cube. Draw the plan, elevation, and section.

PERSPECTIVE

4. Show the perspective representation of the "Garden Pavilion" the full size details of which are given in the accompanying diagram.

The nearest point *X* is 2′ to the left of the spectator, and 1′ beyond the picture plane. The side *X Y* is receding towards the left at 45°.

Distance of the eye in front of the P. P. is 14′. Height of the eye above the G. P. is 6′.

Scale ½″ to 1 foot.

Drawing Teachers' Examination

MONDAY, 13TH MARCH 1939

[2-30 P.M. TO 4-30 P.M.]

BLACK BOARD AND LETTERING

LETTERING

Instructions to Candidates :—

On a circular Notice Board, the size of which is left to your discretion, arrange in Roman letters, the following :—

"CARS STOP HERE."

State the scale to which your drawing is made.

BLACKBOARD

On the board supplied, illustrate the following story :—

"A dog lay in a manger, and by his growling and snapping prevented the oxen from eating the hay which had been placed for them. 'What a selfish Dog!' said one of them to his companions, 'he cannot eat the hay himself, and yet refuses to allow those to eat who can'."

A rapid sketch such as you would do before a class of young children is what is required.

Drawing Teachers' Examination

TUESDAY, 14TH MARCH 1939

[10-45 A.M. TO 1-45 P.M.]

NATURE DRAWING

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural $\frac{\text{plant}}{\text{specimen}}$ supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Teachers' Examination

TUESDAY, 14TH MARCH 1939

[2-45 P.M. TO 4-45 P.M.]

WRITTEN EXAMINATION

Instructions to Candidates :—

All questions to be attempted. Your answer should be precise and to the point.

1. Explain how could the various waste materials be utilised with advantage in a simple scheme of general craftwork in schools ?

2. What system would you suggest to a school where drawing materials such as paper, pencils, rubbers, colours, etc., are stocked in the Drawing class room, for distributing them, each lesson, to the class for work, in the shortest possible time, in a disciplined manner ?

3. What arrangement would you propose in Secondary Schools for Drawing teaching so far as accommodation, furniture, equipment, and staff are concerned ?

4. What importance would you attach to the correlation of Drawing with other subjects of the school curriculum, and how could such correlation be obtained ? Give one or two illustrations in support of your answer.

Drawing Teachers' Examination

WEDNESDAY, 15TH MARCH 1939

[10-45 A.M. TO 1-45 P.M. & 2-45 P.M. TO 4-45 P.M.]

DESIGN

Instructions to Candidates :—

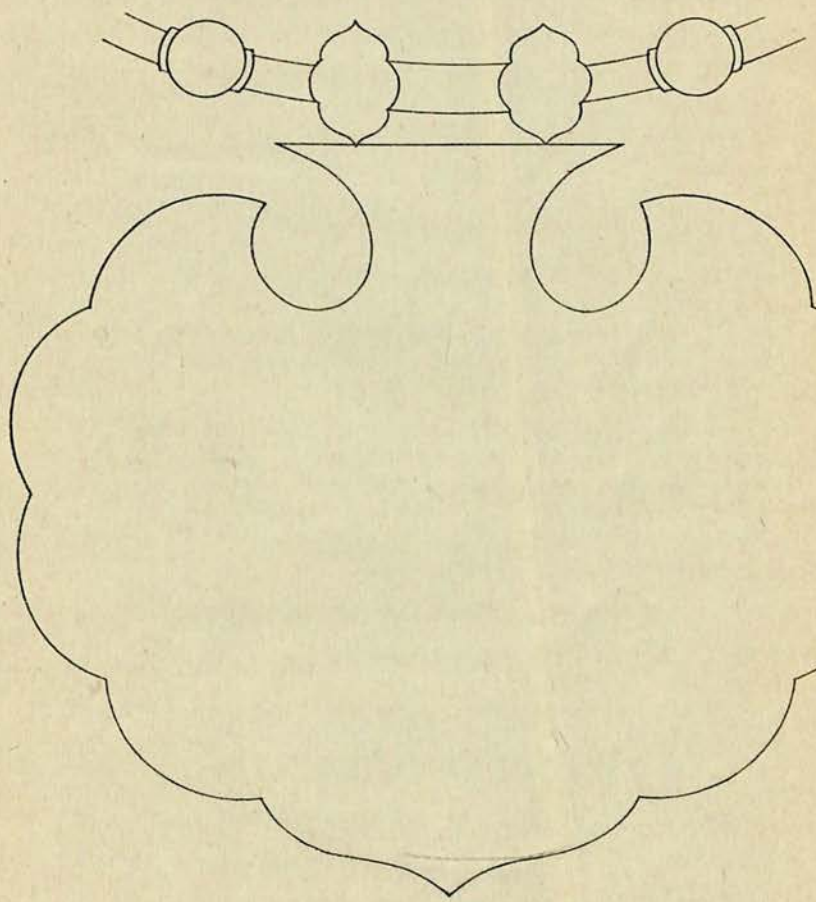
Copy the diagram according to the space indicated and fill it with a geometrical pattern or a floral design, suitable for a pendant.

The design may be coloured suitable for its purpose.

DRAWING TEACHERS' EXAMINATION,

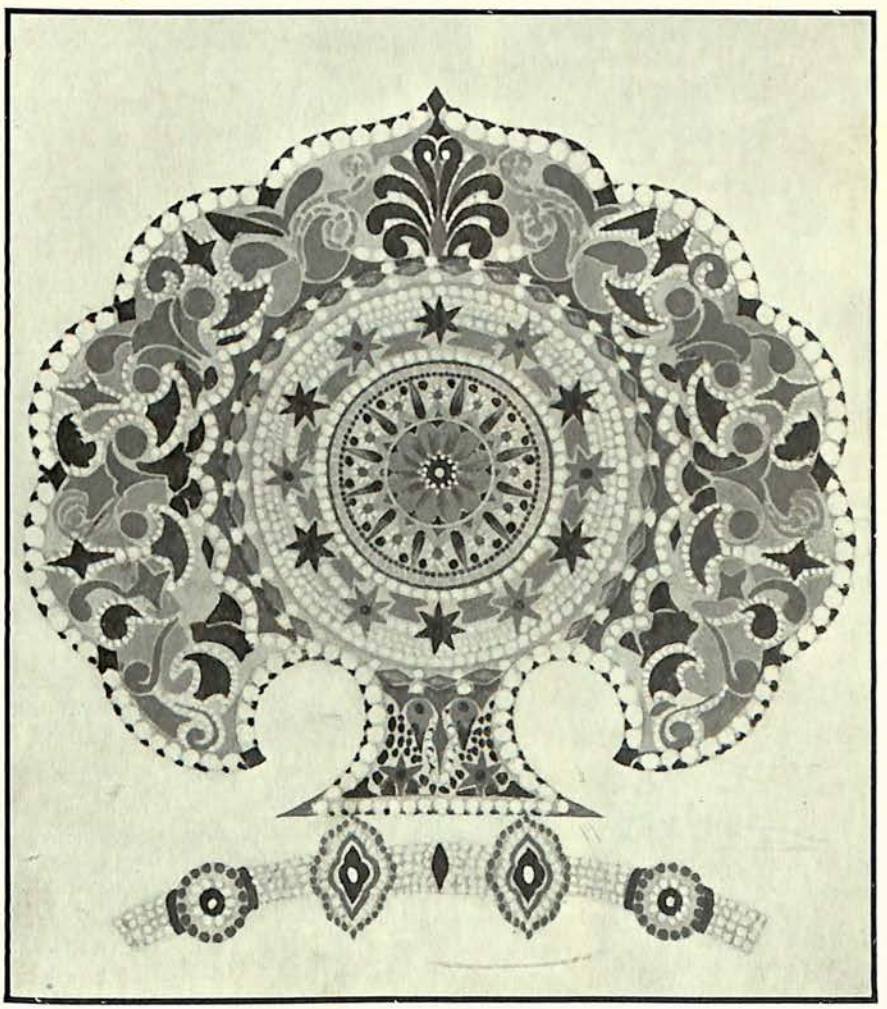
1939

DESIGN



Drawing Teacher's Examination.

DESIGN.



Miss Ketkar, K. W. *Sir J. J. School of Art, Bombay.*

Drawing Teachers' Examination

THURSDAY, 16TH MARCH 1939

[10-45 A.M. TO 1-45 P.M. & 2-45 P.M. TO 4-45 P.M.]

OBJECT DRAWING & LIGHT AND SHADE

Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

After drawing in the objects you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Drawing Teachers' Examination

FRIDAY, 17TH MARCH 1939

[11-45 A.M. TO 12-45 P.M.]

MEMORY DRAWING

Instructions to Candidates :—

On the paper supplied, you are required to illustrate the following three different titles of the picture representing " A boy going to School ".

A rapid sketch as would help children to grasp the idea of the incident or scene is what is required.

1. Rama gets up in the morning.
2. He catches a bus.
3. He arrives at the school and takes his place in his class.

The three illustrations are to be executed in appropriate sizes on the same side of the paper.

No credit will be given for small drawings.

Drawing Teachers' Examination

FRIDAY, 17TH MARCH 1939

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING

Instructions to Candidates :—

1. On the board provided you are required to model in clay full size the specimens given to you.

2. You are also required to model in clay one of the following :—

(*a*) A relief map of India.

(*b*) A village potter rotating his wheel.

The size of the model is left to your discretion.

Drawing Masters' Examination

MONDAY, 13TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

ORNAMENT FROM CAST

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder, pencil or ruler may be used to estimate the relative proportions of the parts of the cast to be drawn by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination

TUESDAY AND WEDNESDAY, THE 14TH AND 15TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M. DAILY]

STILL LIFE

Instructions to Candidates :—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

Drawing Masters' Examination

THURSDAY, 16TH MARCH 1939

[10-45 A.M. TO 1-30 P.M.]

WRITTEN EXAMINATION

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. Explain the following principles of Ornament :—

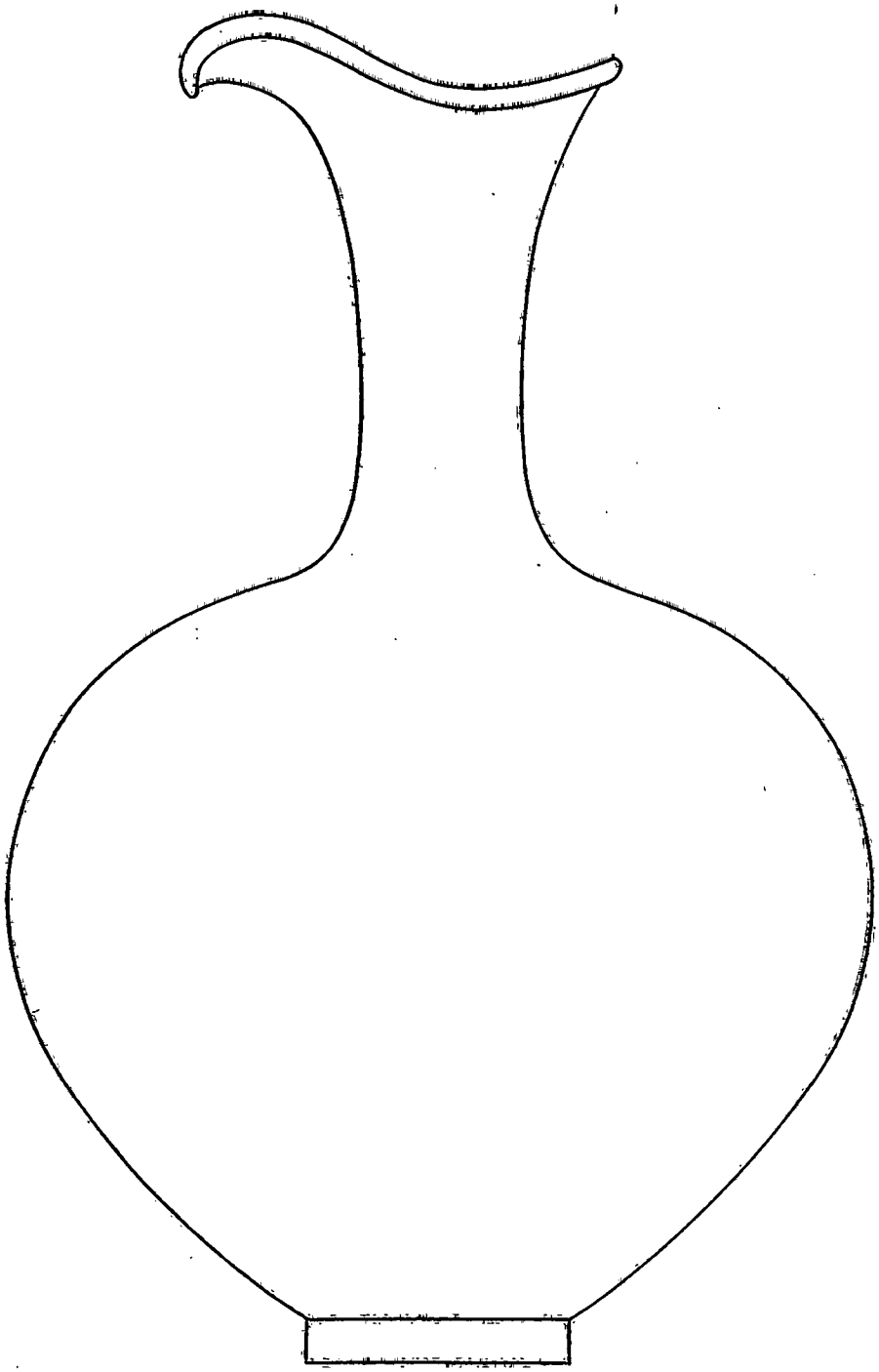
"Repetition", "Alternation", "Symmetry", "Balance", "Radiation", and "Contrast".

Illustrate your answer by means of sketches.

DRAWING MASTERS EXAMINATION,

1939

DESIGN



2. Drawing and Handwork are the subjects included in the curriculum for Training Colleges for Primary School Teachers. What is the object of teaching these two subjects in such training institutions ?

3. State for what particular art or industry the "spot" patterns are considered best suited to increase its art value. One or two illustrations in support of your answer are necessary.

4. State whether you consider necessary the appointment of Drawing teachers in Special Institutions, such as Technical, Industrial, or Agricultural Bias Schools: and if so, why ?

Drawing Masters' Examination

THURSDAY, 16TH MARCH 1939

[2-30 P.M. TO 5-10 P.M.]

NATURE DRAWING

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Masters' Examination

FRIDAY, 17TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

DESIGN

Instructions to Candidates :—

Make a design full size according to the space indicated in the accompanying diagram, and fill it with a geometrical pattern, or a floral design, suitable for a jug.

The design may be coloured to suit the purpose.

Art Masters' Examination

SATURDAY, 11TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST

Instructions to Candidates :—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should not be less than 24 inches in height.

(c) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(d) A foot-rule, pencil, chalk holder or plumb-line may be used to estimate the proportions of the figure to be drawn; other forms of measuring are forbidden.

(e) Write at the side of the drawing the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

Art Masters' Examination

MONDAY, TUESDAY AND WEDNESDAY, 13TH, 14TH AND 15TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

STILL LIFE

Instructions to Candidates:—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged, upon a canvas which must not be less than 22 inches in length.

Art Masters' Examination

THURSDAY, FRIDAY, SATURDAY AND MONDAY,

16TH, 17TH, 18TH AND 20TH MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M. DAILY]

PAINTING FROM LIFE

Instructions to Candidates:—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are Proportion, Action and the masses of light and shade.

Art Master's Examination.

STILL LIFE.

Mrs. Vimal Godbole. *Private.*

Art Masters' Examination

WEDNESDAY, 22ND MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

DESIGN

(1st Paper)

Instructions to Candidates :—

Make a sketch design to fill a rectangular space 18″ × 12″ to represent one of the following :—

(*a*) Indian dance.

(*b*) For I remember stopping by the way
To watch a Potter thumping his wet Clay : .
And with its all-obliterated Tongue
it murmur'd—" Gently, Brother, gently, pray ! "

The composition should contain at least 5 figures, and may be executed in colour, suitable for reproduction.

Art Masters' Examination

THURSDAY, 23RD MARCH 1939

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

DESIGN

(2nd Paper)

Instructions to Candidates :—

You must select only one of the following subjects.

Also state the scale to which your drawing is made.

SUBJECT A

Design in colour a Poster or a Calendar, suitable for advertising for a firm, dealing in one of the following :—

(*a*) Radios and Gramophones.

(*b*) Indian Pottery.

(*c*) Perfumery.

Proper wording and suitable lettering must be included in the design.

SUBJECT B

Make a design half full size for a frame either in wood or metal, suitable for a presentation address.

The design should preferably be in Indian ornament.

SUBJECT C

Make a design for a Book cover to be executed in Black and White and must be suitable for reproduction. The design must include the following words :—

"Sir J. J. School of Art, Year Book, 1939."

SUBJECT D

Make a design for a Medal to be awarded in an Art Exhibition, or to a successful candidate in Government Examinations.

Show the obverse with a suitable figure and reverse with appropriate wording, leaving a space for the name of the winner.

The Medal when struck is to be 3″ in diameter, but the actual design should be made double the size.

Art Masters' Examination

FRIDAY, 24TH MARCH 1939

[10-45 A.M. TO 11-45 A.M.]

MEMORY DRAWING

Instructions to Candidates :—

You are required to draw from memory any two of the following subjects in any medium :—

(*a*) A Dhobi washing clothes.

(*b*) A Policeman directing traffic.

(c) A Blacksmith at work.

(*d*) A Cricketer batting.

(*e*) A Man shooting.

(*f*) A Woman drawing rangoli.

Art Masters' Examination

FRIDAY, 24TH MARCH 1939

[11-45 A.M. TO 1-45 P.M.]

WRITTEN PAPER

Instructions to Candidates :—

N.B.—All questions should be attempted.

1. What steps would you take to introduce and encourage various artistic crafts in this Presidency ?

2. Do you consider the present system of Art Education in this Presidency defective. If so, state the defects and the ways and means you would suggest to improve them. If not, show how it helps the students in their career of life.

3. Explain the following :—

(*a*) Realistic art.

(*b*) Decorative art.

(*c*) Commercial art.

(*d*) Modern art.

4. State where the best examples of Indian Mural Paintings still exist in India and explain the methods and mediums used by the old painters.

5. Explain fully the importance of drawing, and show how it helps the other subjects of the school curriculum.

Elementary Examination in Architecture (New Syllabus)—Group " A "

ELEMENTARY ARCHITECTURAL DESIGN, BEING THE APPLICATION OF THE CLASSIC AND INDIAN TRADITIONAL STYLES TO SIMPLE BUILDINGS

Morning Paper : MONDAY, 13TH MARCH 1939. 9 A.M. TO 12-30 P.M.

Design a tower 15 feet square, externally, and 75 feet high, in, either, a Classic, or, an Indian traditional architectural style.

The tower is to be built in the midst of a beautiful deer-park. An internal staircase is to lead to a look-out, gazebo or belvedere at the top of the tower with balconies on each of its four sides from which views of the park can be enjoyed. This look-out chamber is to be protected from the sun and rain by an enriched stone roof with projections over the four shallow balconies.

Drawings required—

Two plans, one through staircase and one at level of look-out tower.

One section.

One elevation.

All the above to be to a scale of 8 feet to the inch.

Elementary Examination in Architecture (New Syllabus)—Group " A "

ELEMENTARY ARCHITECTURAL DESIGN, BEING THE APPLICATION OF CLASSIC AND INDIAN TRADITIONAL STYLES TO SIMPLE BUILDINGS

Afternoon Paper : MONDAY, 13TH MARCH 1939. 2 P.M. TO 5-30 P.M.

This morning's design will be returned to each Candidate and he is to design and draw 1" details of the following features :—

(*a*) Entrance door at base of tower.

(*b*) One of the windows lighting the internal staircase.

(*c*) One of the small projecting stone balconies of the look-out chamber, including the construction of both the balcony and its roof and showing clearly its connection to the main tower and to the stone roof thereof, as well as the enrichment of both.

Elementary Examination in Architecture (New Syllabus)—Group " A "

PERSPECTIVE AND SCIOGRAPHY, A COMBINED SUBJECT

TUESDAY, 14TH MARCH 1939. 9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M.

1. Draw to a scale of $\frac{1}{4}''$ to a foot in plan, elevation and section a semi-circular porch projecting from the face of a house. The porch is composed of a simple Doric order covered with a flat terrace roof with a balustrade as parapet. The external radius of the porch should be 6 ft. and the plinth height of the house is 3 ft. from the ground level, with a continuous flight of steps round the porch. Set up a perspective of this porch, the spectator's eye being 25 ft. away from the face of the main building, three feet from the centre line of the porch, towards the left and six ft. high from the ground level.

2. Cast the shadows on the composition assuming the source of light at an angle of 45 degrees from the right and also 45 degrees from the horizon, and render the shadows with light grey tint.

Elementary Examination in Architecture (New Syllabus)—Group " A "

HISTORY—EGYPTIAN, BABYLONIAN, PERSIAN, GREEK, ROMAN, BYZANTINE AND ANCIENT BHUDDHIST AND HINDU ARCHITECTURE

Morning Paper: WEDNESDAY, 15TH MARCH 1939. 9 A.M. TO 12-30 P.M.

Note.—Not more than five questions are to be attempted of which 1, 2 and 3 are compulsory.

1. Draw out to scale the plan, elevation and section of, either, (*a*), a Greek temple, or, (*b*), a Bhuddhist Chaitya House.

2. Sketch clearly to a large scale :—

(*a*) A Roman triumphal arch, or, (*b*), a Bhuddhist tope, with its enclosing railing and gateway.

3. Sketch carefully two examples of the use of the column and the lintel combined with the arch in Roman work.

4. Discuss the outstanding characteristics of Egyptian, Babylonian and Persian architectures.

What do you think can be learnt from them which may help the architect of to-day ? Illustrate your answer by sketches.

5. How did the work in Classic Rome differ from that in Byzantine Constantinople ? Illustrate your answer by a sketch of a famous building from each city, in plan, elevation and section.

6. Describe, in some detail, a famous rock-cut temple in India and illustrate your answer by a sketch plan, section and elevation and by larger drawings of some of the details.

7. How did the Hindu builders roof their mandapams in stone and on what system did they support these roofs ? Illustrate your answer by clear line diagrams.

Elementary Examination in Architecture (New Syllabus)—Group "A"

HISTORY—EARLY CHRISTIAN, ROMANESQUE, GOTHIC AND MEDIÆVAL, JAIN AND HINDU ARCHITECTURE

Afternoon Paper: WEDNESDAY, 15TH MARCH 1939. 2 P.M. TO 5-30 P.M.

Note.—Not more than five questions to be attempted.

1. Discuss the origin of the Christian Church plan in the Western and the Eastern Roman Empires respectively.

2. Sketch carefully, either, (*a*) a Gothic Church tower with its steeple, or, (*b*) a Hindu temple shrine with its shikara.

3. Describe the function of the following features and illustrate each by a careful sketch in plan, section and elevation:—

(*a*) Buttress, (*b*) Chujja, (*c*) Three-light Gothic tracered window, (*d*) a Hindu pierced stone jalli.

4. Draw carefully in elevation and section a Hindu temple plinth and a Gothic church plinth, showing suitable enrichments for each.

5. Give a typical plan, elevation and section of a simple traditional Indian house.

6. Give a typical example of a Military building, such as in a Fort, or Castle, from, either, Gothic, or, Hindu Architecture. Add one of two interesting details to a larger scale.

7. Draw a careful perspective sketch of, either, (*a*) a Hindu Chatri, or, (*b*) a Gothic Font.

Elementary Examination in Architecture (New Syllabus)—Group "B"

SURVEYING AND LEVELLING

THURSDAY, 16TH MARCH 1939. 9 A.M. TO 12-30 P.M.

Note.—Diagram A accompanies this paper.

1. Show by pencil lines on the accompanying diagram itself, exactly how you would triangulate a survey of plot A, remembering the practical difficulties caused by the fact that the buildings indicated thereon obstruct the vision to the extent shown, and also that it would be necessary to interfere with the street traffic as little as possible.

2. Two brothers own plot A and they instruct you to divide the site between them in exactly equal areas, and in such a way that the common boundary lies exactly at right angles to the frontage of the widest street.

Mark your division of the property on the diagram itself in red, and state how many square yards of land you would allocate to each.

3. Below is an extract from a level book; you are asked to complete the entry by giving the rise and fall and "reducing" the levels to a datum which, at Station 1, is found to be 55 feet above sea-level.

Station point.	Distance.	Back sight.	Intermediate sight.	Fore sight.	Rise.	Fall.	Reduced level.
1	0	4·00					55·00
	15		8·30				
	26		9·25				
	40			12·75			
2	40	8·25					
	48		6·91				
	60		2·01				
	70		0·81				
	80			1·28			
3	80	4·10					
	85		2·83				
	95		4·15				
	103		8·37				
	110		10·63				

4. Plot these levels to a horizontal and vertical scale of 8 feet to the inch.

Elementary Examination in Architecture (New Syllabus)—Group "B"

ELEMENTARY MECHANICS AND THE PRACTICAL APPLICATION OF SUCH PRINCIPLES

THURSDAY, 16TH MARCH 1939. 2 P.M. TO 5·30 P.M.

Note.—Answer four questions only of which No. 1 must be one.

1. A teakwood beam 24 ft. span has a load of 4 tons evenly distributed over a length of 6 ft. from one support and a load of 6 tons evenly distributed over a length of 8 ft. from the other support, with a concentrated load of 3 tons midway between the distributed loads. Find the size of the beams required to support the above loads.

2. A beam 20 ft. span has a load of 6 tons, 4 ft. from one end, and a load of three tons, 6 ft. from the other, and an evenly distributed load of 12 tons on the middle 5 ft. to its length. Find, graphically, the greatest bending moment and the load on each support.

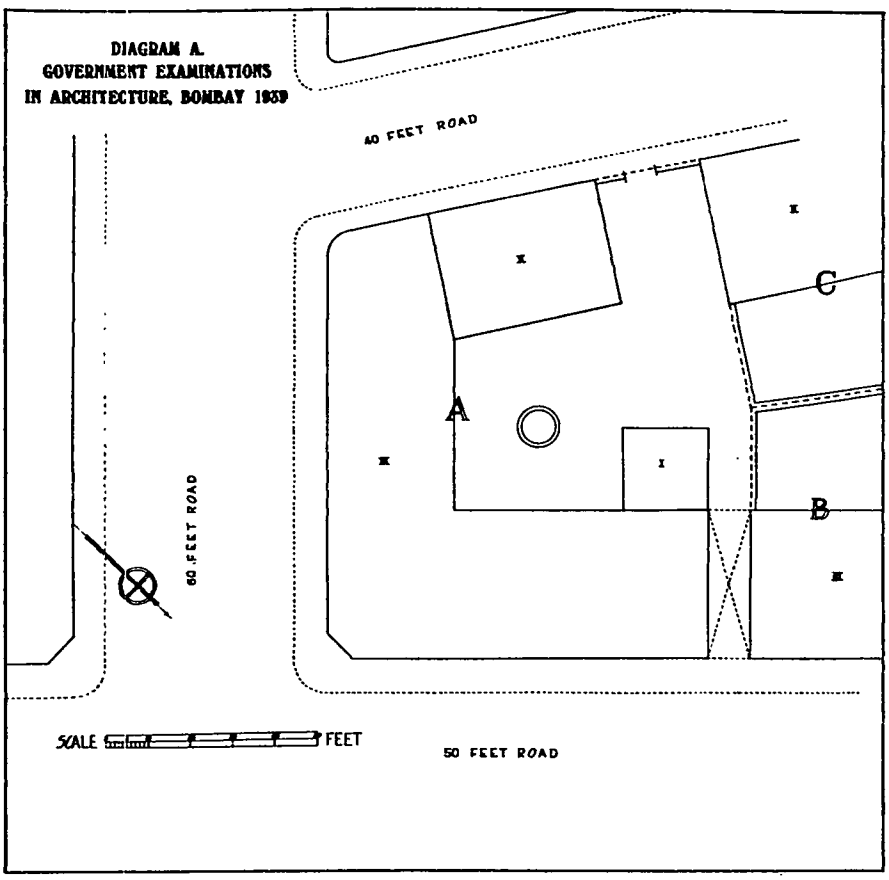


DIAGRAM A.
GOVERNMENT EXAMINATIONS
IN ARCHITECTURE, BOMBAY 1939
40 FEET ROAD
60 FEET ROAD
50 FEET ROAD
A
B
C
SCALE
FEET

3. Draw to a scale of $\frac{1}{4}$" to a foot, plan, elevation and section of a rectangular 18" × 18" brick pillar, 18 ft. high from the ground, supporting a cement concrete block 3'-0" × 3'-0" × 3'-0" high and resting on soil which has a bearing power $\frac{1}{2}$ ton per sq.ft. at three feet below ground level. Give details of the footings of the pillar and explain how you arrive at the sizes shown.

4. Define the following terms: Modulus of Elasticity, Neutral axis, Radius of gyration, Transverse strength, and Shear.

5. Mention the practical application of such simple machines as the lever and the pulley to ordinary building practice, and give examples and explain clearly by diagrams the resulting mechanical advantages.

6. What scantlings would you assume for teak floor joists over a 12 feet span, and a rolled steel beam and joists to cover a rectangular space of 20' × 20'? A cast iron column of 12 feet height is to carry a load of 20 tons; sketch its foundations on hard morum soil.

In each case explain by notes, the reasons for your assumptions.

Elementary Examination in Architecture (New Syllabus)—Group "B"

ELEMENTARY PRACTICAL CONSTRUCTION AND BUILDING MATERIALS USED IN INDIA

FRIDAY, 17TH MARCH 1939. 9 A.M. TO 12-30 P.M.

Note.—Only four questions to be answered.

1. Draw, to one inch to a foot, in plan, elevation and section, a semi-circular projecting stone balcony with balustrade resting on stone corbels, and projecting five feet from the wall of a brick building faced with pointed brick work. Indicate all joints on plan, elevation and section.

2. Draw, to one inch to a foot in plan, elevation and section, a teakwood roof over a 12'-0" square stone platform three feet high. The roof is supported by four teakwood posts and is to have a tiled roof, gabled on all four sides at an angle of 60 degrees. The answer should indicate all constructional joints in plan, elevation and section and give sections and sizes of the different members used in the teakwood roof construction.

3. Draw to a scale of one inch to a foot, details of a partly panelled and partly venetianed door in two leaves six feet wide and eight feet high exclusive of frame. Above the transom is a semi-circular fanlight, also give alternative designs for a suitable ornamental grille to fill the semi-circular fanlight in (1) wood, (2) wrot iron, (3) cast iron.

4. Specify in detail and describe the process of manufacture of the different types of artificial flooring materials available on the Bombay market, and state for what class of work, in your opinion, each is suitable.

5. What alternative materials would you advise for each of the following features:—

(*a*) Roof of a circular bandstand.

(*b*) Bank counter.

(*c*) Doors of a Garage.

(*d*) Bathroom floor.

Expand your answer by notes discussing the merits of each alternative under varying circumstances.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

DESIGN—APPLICATION OF INDIAN TRADITION TO MODERN DESIGN

Morning Paper: MONDAY, 20TH MARCH 1939. 9 A.M. TO 12-30 P.M.

A Sea-side Bathing Station

The Municipality of a sea-side town has decided to provide further accommodation for bathers on the beach. They wish the accommodation to be a self-contained unit and to be made as attractive as possible in an Indian Traditional style, with terraces, seats, sun protecting chujjas, flower-beds, etc.

The building is to be placed on a sloping grass-covered bank facing West and rising from the beach. This bank is well sheltered by palms and kaserina trees. There is a road running parallel with the edge of the bank a short distance in-land.

The accommodation asked for is as follows:—

(*a*) 18 covered changing cubicles for men.

(*b*) 6 Do. for ladies.

(*c*) A w. c., two urinals and two showers for men and one w. c. and one shower for ladies.

(*d*) A pay box where costumes and towels may be obtained and where tickets for the cubicles are issued.

(*e*) A small service kitchen from which soft drinks and light refreshments can be served to the wide covered verandahs and open terraces.

(*f*) A staff lavatory and w. c.

Note.—The pay box must be accessible both from the beach and also from the road.

Drawings required—

Sufficient plans to explain the scheme.
Cross section.
Elevation towards the sea.
One side elevation.
All the above to $\frac{1}{8}$" scale.

Note.—Some time will be given in the afternoon for rendering the design.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

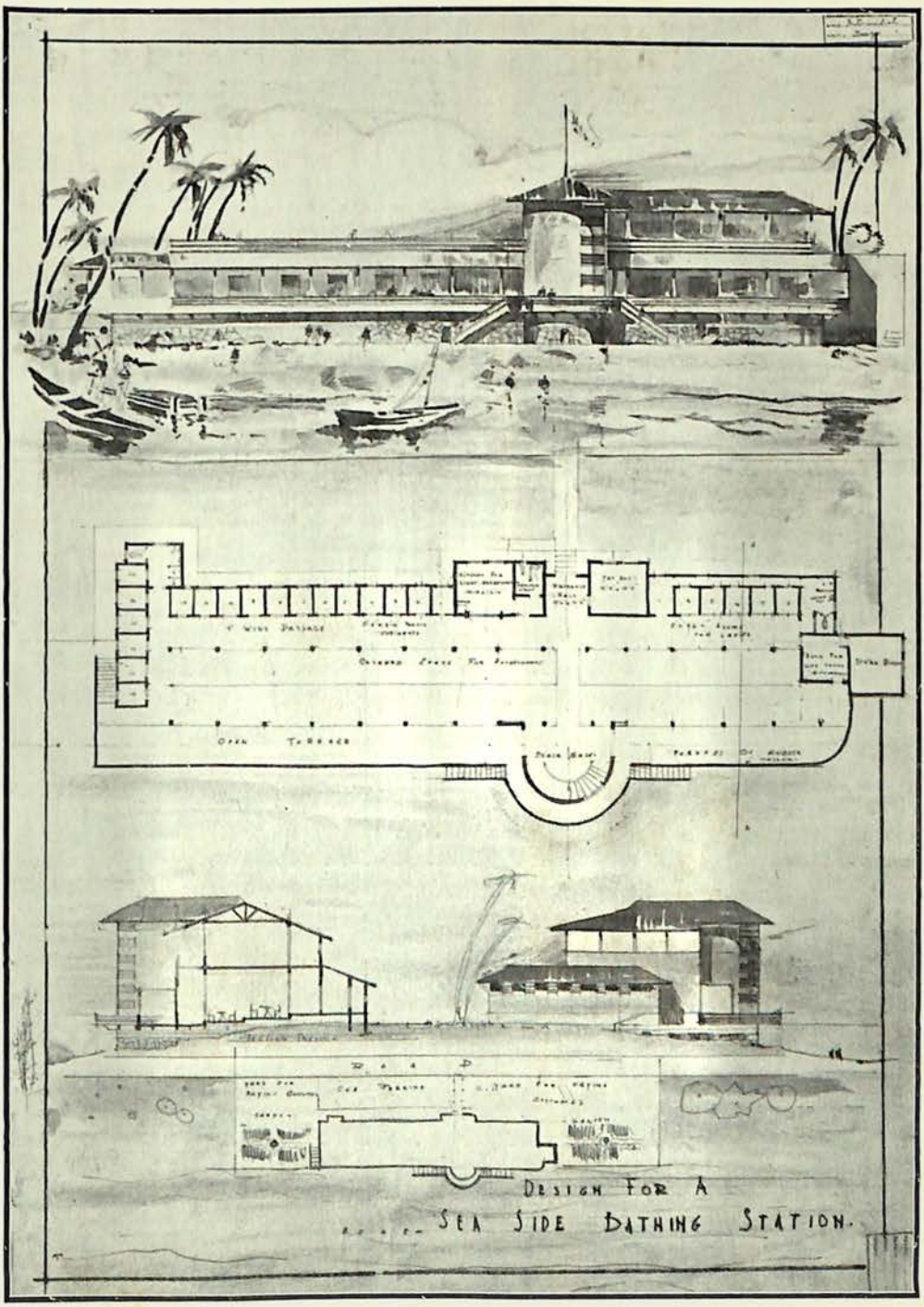
DESIGN—APPLICATION OF INDIAN TRADITION TO MODERN DESIGN

Afternoon Paper: MONDAY, 20TH MARCH 1939. 2 P.M. TO 5-30 P.M.

The morning's work may be completed and rendered and, in addition, a half-inch detail of the elevation to the sea must be carefully set up and rendered.

Intermediate Examination in Architecture

DESIGN—EXAMINATION WORK



Vazifdar, J. P. *Sir J. J. School of Art, Bombay.*

Intermediate Examination in Architecture (New Syllabus)—Group " A "

THE GENERAL CONSTRUCTIONAL PRINCIPLES GOVERNING THE ARCHITECTURE OF THE MOHAMEDANS, INCLUDING THE DETAILED STUDY OF THE MOST IMPORTANT EXAMPLES IN INDIA

Morning Paper: WEDNESDAY, 22ND MARCH 1939. 9 A.M. TO 12-30 P.M.

Note.—Not more than five questions are to be attempted.

1. Gather, from the work under the early Moslem governors of Syria, Egypt, Spain and Constantinople, any special constructional or decorative features that, afterwards, influenced the work under the Mohamedans in India.

2. Compare the combined use of the arcuated and the trabeated principles of construction in Europe under the Renaissance influence, and in India under Mohamedan influence and give a carefully drawn example from each.

3. Trace shortly the introduction and development of dome construction in India illustrating your answer by clear line diagrams only.

4. Name three features from Indian Mohamedan buildings in India which you consider of purely Hindu origin and give one careful sketch illustrative of each.

5. What exactly was the function of the Diwani Khas in a Moghul Palace? Illustrate an example in plan, elevation and section, and explain by short notes how you think its function was successfully provided for in the example given.

6. Sketch one example of " Axial line planning " from a group of Mohamedan buildings in India and amplify your plan by a small bird's eye view of the same group.

7. Illustrate by sketches, in plan and elevation, a successful design of an architectural scheme of Military defence carried out in India during Mohamedan times, drawing attention, by notes, to its most successful features from the point of view, not only, of pure functionalism, but also, from the point of view of the architectural emphasis of that functionalism.

Intermediate Examination in Architecture (New Syllabus)—Group " A "

THE GENERAL CONSTRUCTIONAL PRINCIPLES GOVERNING THE ARCHITECTURE OF THE RENAISSANCE IN EUROPE, INCLUDING THE DETAILED STUDY OF THE MOST IMPORTANT EXAMPLES THEREIN

Afternoon Paper: WEDNESDAY, 22ND MARCH 1939. 2 P.M. TO 5-30 P.M.

Note.—Not more than five questions are to be attempted.

1. Describe by notes one of the Florentine palaces, drawing attention to its successful architectural " expression of purpose ".

Illustrate your answer by sketching it in plan, elevation and cross section.

2. Illustrate in plan, elevation and section an important Christian Church of the Renaissance period, and indicate by notes how it was related to the typical church of the Gothic period, as regards both its plan and section.

3. Describe the characteristic works of one, only, of the following famous architects of the European Renaissance, and illustrate one such work in plan, elevation and section :—

Palladio, Peruzzi, Wren, Michael Angelo.

4. Compare by short notes the Renaissance architecture of Venice with that of Rome and account for the differences. Illustrate your answer by clear sketches.

5. Discuss the principles on which the dome construction of the European Renaissance architecture was founded and compare them with those affecting the Indian domes.

Illustrate your answer by diagramatical sketches.

6. Draw to about $\frac{1}{8}''$ scale the tower and steeple of a typical English Renaissance Church.

7. Illustrate, by sketch plan and elevation, a comparatively small but monumental free-standing Renaissance Villa, either in Italy, France or England. Name the town in which it stands, its approximate date and the name of its architect.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THURSDAY, 23RD MARCH 1939

[9 A.M. TO 12-30 P.M.]

THE MORE SPECIALISED STUDY OF MOHAMEDAN ARCHITECTURE IN INDIA (ALTERNATIVE PAPER)

N.B.—Only *three* questions to be attempted, of which Question 4 must be one.

1. Describe and sketch, in plan and elevation, (restoring the complete scheme, if parts have disappeared) a well known Mohamedan palace in India. Amplify your answer by sketches of two or three typical details from the same place to a larger scale.

2. Describe and sketch, in plan, elevation and section, what you consider to be a very typical mosque from any district in India with which you are specially familiar. Amplify your answer by sketches of two or three typical details from the same mosque to a somewhat larger scale.

3. Analyse the principal features of the building you have selected in answering, either, question 1, or, question 2 and explain the source from which you think they were developed and whether they owed more to Indian or to outside influences. Illustrate your analysis and explanation by clear sketches.

4. Design to 1/16" scale, in plan, elevation and section, a typical Mohamedan walled garden about 120 feet square, with its entrance gateway and, within its confines, design a small roza, a small mosque, a small garden pavillion and an architecturally treated well, with subterranean rest chambers around its shaft. State the part of India in which you would expect to find such a group of buildings. Draw out in section, or elevation, one of the features, mentioned as being within the garden, to 1/4" scale, indicating the construction and enrichment as clearly as possible.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THURSDAY, 23RD MARCH 1939

[9 A.M. TO 12-30 P.M.]

THE MORE SPECIALIZED STUDY OF BHUDDHIST, JAIN AND HINDU ARCHITECTURE IN INDIA (ALTERNATIVE PAPER)

N.B.—Only three questions to be attempted, of which Question 4 must be one.

1. Describe by notes and illustrate by sketches one famous group of Bhuddhist cave temples in India, giving approximate dates of the various excavations.

2. Draw out carefully, in plan, elevation and section to approximately $\frac{1}{8}''$ scale a typical Hindu temple, either from Northern, Central or Southern India, naming the locality in which you would expect to find such an example. Discuss the design from the viewpoint of satisfactory "expression of purpose".

3. Describe the traditional domestic architecture of any district with which you are specially familiar, name the district and draw a typical example of a house from this district in plan, elevation and section.

4. Prepare a sketch design to 1/16" scale of a Dharamsalla to be built for the accommodation of about twenty-five pilgrims near a famous Hindu group of temples.

Design to $\frac{1}{4}''$ scale a typical door, window and roof suitable for your design.

Intermediate Examination in Architecture (New Syllabus)—Group "B"

THURSDAY, 23RD MARCH 1939

[2 P.M. TO 5-30 P.M.]

PRACTICAL CONSTRUCTION AND MATERIALS

Note.—Answer three questions of which No. 1 must be one.

1. Draw to a scale of $\frac{1}{4}''$ to a foot plan, elevation and section of a class-room being part of a secondary school consisting of a ground floor structure, showing details of roof, floor and foundations and internal treatment of the room.

2. Draw $\frac{1}{8}''$ full size details of a door leading from a corridor to this classroom, showing floorings, dados, etc.

3. Draw to 1" scale (*a*) a dual desk, (*b*) the teacher's desk and (*c*) a blackboard suitable for such a class room.

4. Give a tabulated list of the materials used in building such a classroom, and mention the defects in such materials for which you would lookout.

Intermediate Examination in Architecture (New Syllabus)—Group "B"

FRIDAY, 24TH MARCH 1939

[9 A.M. TO 12-30 P.M.]

CALCULATION OF SIMPLE STRUCTURAL MEMBERS

Note.—Five questions only are to be answered.

1. Find the working load for a hollow cast iron column 15′ long and 8″ diameter, the thickness of metal being $\frac{1}{4}$″, regard ends as fixed and take 10 as the factor of safety.

2. De ermine the section of a retaining wall to support the earth in the case of an open area to the basement of a house, the depth of the area being 8 ft. below the ground line which is supposed to be level with the top of the retaining wall. The angle of repose to be taken at 40 degrees.

3. Give the size of a R. C. C. pillar alongside an external or party wall to carry 54 tons with safety. Height of pillar, 12 feet.

4. The steel and concrete floor of an office building weighs 110 lbs. per sq. ft. and is designed for a super-imposed load of 70 lbs. per sq. ft. The span of the beams is 20 ft. and they are spaced at 5 ft. between centres. Using a factor of safety of 4, what is the section modulus of the steel beams required ?

5. Calculate the sizes of different members of a king-post teak-wood truss over a span of 25 ft. spaced 10 ft. apart and carrying a mangalore tiled roof.

6. A R. C. C. cantilever of a balcony has a projection of 6 ft. and has to carry a distributed load of $\frac{1}{2}$ ton per foot run, the depth on the wall must not exceed 3′-0″. Find the dimensions of the cantilever.

7. Design a steel roof truss to cover a span of 60 ft. The trusses are placed at 15 feet centres. Ascertain the sizes of different members by means of a stress diagram; indicate the nature of the stresses by + signs for compression and − signs for tension.

Intermediate Examination in Architecture (New Syllabus)—Group "B"

SPECIFICATION

FRIDAY, 24TH MARCH 1939. 2 P.M. TO 5-30 P.M.

It is proposed to construct a small open air swimming pool attached to a private residence. Write a detailed specification of the different trades connected with its construction and give sketches illustrating your answer.

Advanced Examination in Architecture

ANALYTICAL STUDY

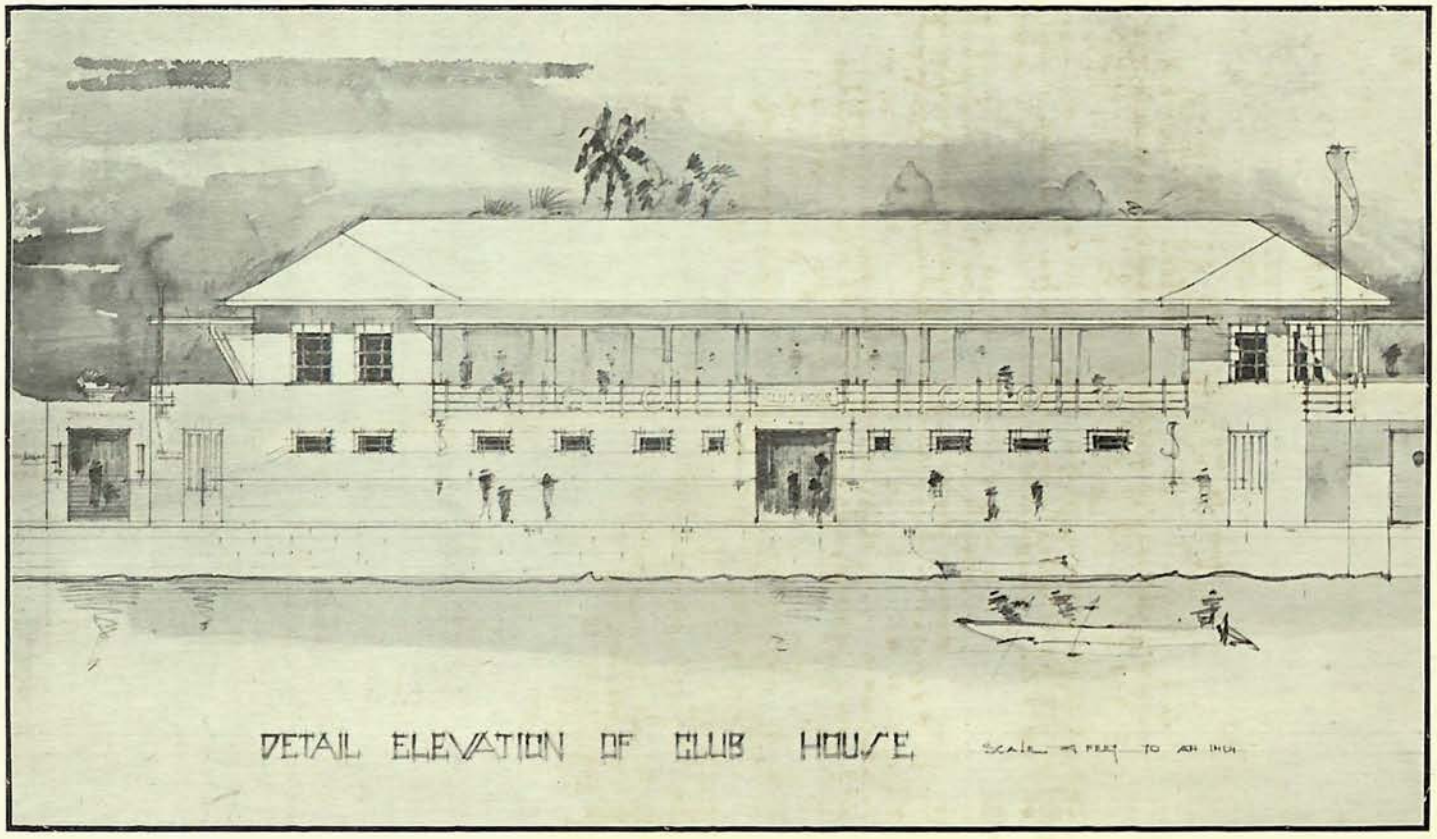
THURSDAY, 16TH MARCH 1939.

Morning. 9 A.M. TO 12-30 P.M. Afternoon. 2 P.M. TO 5-30 P.M.

A small Sailing-boat Club is to be built on the North side of a large non-tidal lake in one of the Indian Hill Stations.

Advanced Examination in Architecture

ANALYTICAL STUDY—EXAMINATION WORK



Pissurlenkar, N. S

Sir J. J. School of Art, Bombay.

The site slopes down to the water's edge, on which it has a frontage of 150 feet; parallel with the water's edge and 100 feet from it runs a road forming the north boundary of the site.

ACCOMMODATION REQUIRED

(1) A small entrance hall.

(2) A Club room of 1000 sq. feet with a wide verandah, facing South.

(3) A Committee room of 300 sq. feet.

(4) A small bar, serving both the Club room and verandah.

(5) A small kitchen and scullery, for service of lunches and teas in the Club room or Verandah.

(6) Men's changing room 300 sq. feet with seats and 40 lockers.

(7) Women's changing room 200 sq. feet with seats and 20 lockers.

(8) Provision for drying of wet clothes, next both changing rooms.

(9) Suitable Bath and Lavatory accommodation for both sexes.

(10) Heating Chamber and Fuel Store for hot water system of heating.

(11) Covered Boat house, 800 sq. feet, with slip-ways leading to water.

(12) Terrace along water's edge, with landing stage for boats and raised and covered platform for starting and controlling races, and with signal mast conveniently placed.

(13) Garage for parking cars, 800 sq. feet.

DRAWINGS REQUIRED

Plan showing lay-out of site and buildings.
Elevation towards the lake, (south).
One section.
} all to 1/16″ to the foot.

Detail of elevation of Club house proper, to ¼″ scale.

Advanced Examination in Architecture

QUANTITY SURVEYING AND ESTIMATING

FRIDAY, 17TH MARCH 1939. 9 A.M. TO 12-30 P.M.

1. Take off quantities and write the abstract for all the items included within the boundaries A.B. C.D. on the portion of the accompanying diagram marked "B", excluding floors, and roof.

2. Price your bill of these quantities at what you consider present market rates for the work, and state to what locality they are applicable.

Diagram B accompanies this paper.

Advanced Examination in Architecture

STRESSES AND STRAINS

FRIDAY, 17TH MARCH 1939. 2 P.M. TO 5-30 P.M.

N.B.—Not more than four questions are to be answered but all candidates must attempt Question No. 1.

Note.—Diagram " C " accompanies this paper.

1. A steel framed girder carries loads as shown on Fig. 1.

Calculate or draw stress diagrams and make a table indicating the stress in tons in each member, and the nature of the stress, compression being shown by a plus sign and tensions by a minus sign.

2. A teak-wood purlin spans 12 feet between trusses which are 30 degrees pitch as shown on Fig. 2. The purlin is 8 inches by 3 inches, and receives total loads evenly distributed along the span of 12 cwts. wind load normal to the pitch, and 20 cwts. dead load acting vertically.

Calculate the maximum fibre stress due to bending in each direction under these loads. Assume the purlin to be simply supported at its ends.

3. A beam is loaded as shown in Fig. 3 and supported at *A* and *B*.

(1) Calculate the Bending Moment at points *A*, *B* and *C*.

(2) Draw Bending Moment and Shear force diagrams.

(3) Using $f = 7{\cdot}5$ tons. per square inch for steel,

Calculate the Section Modulus required.

Note.—The size of the steel beam is not required.

4. The joint at the crown of an arch ring is 18 inches deep. The horizontal thrust at the crown per foot of length of arch is 6 tons acting at a distance of 3 inches above the centre of area. Determine the maximum intensity of stress on the joint.

5. A teak beam 9 inches wide covers a span of 20 feet and carries a distributed load of 270 cwts. over its length. The maximum fibre stress must be limited to 14 cwts. per square inch.

(*a*) What is the depth of the beam.

(*b*) What equivalent dead loads can be placed $\frac{1}{8}$ of the span from each end after the distributed load has been removed.

6. The cross section of a steel column is composed of a steel joist 14 inches by 6 inches weighing 57 lbs. per foot run with a flat 12 inches by $\frac{1}{2}$ inch rivetted to each flange. Length 18 feet, one end being fixed the other pivotted. Calculate what safe load it will carry.

Total area = 28·75 inches. Compressive Stress = 6 tons per sq. inch. Least radius of gyration 2·45 inch units.

Advanced Examination in Architecture

HISTORY

SATURDAY, 18TH MARCH 1939. 9 A.M. TO 12-30 P.M.

N.B.—Not more than four questions to be attempted.

1. Compare a Gothic Church in plan, elevation and section, with one of a similar size in the Renaissance style. The sketches to be typical of the styles only, and need not be from any particular buildings.

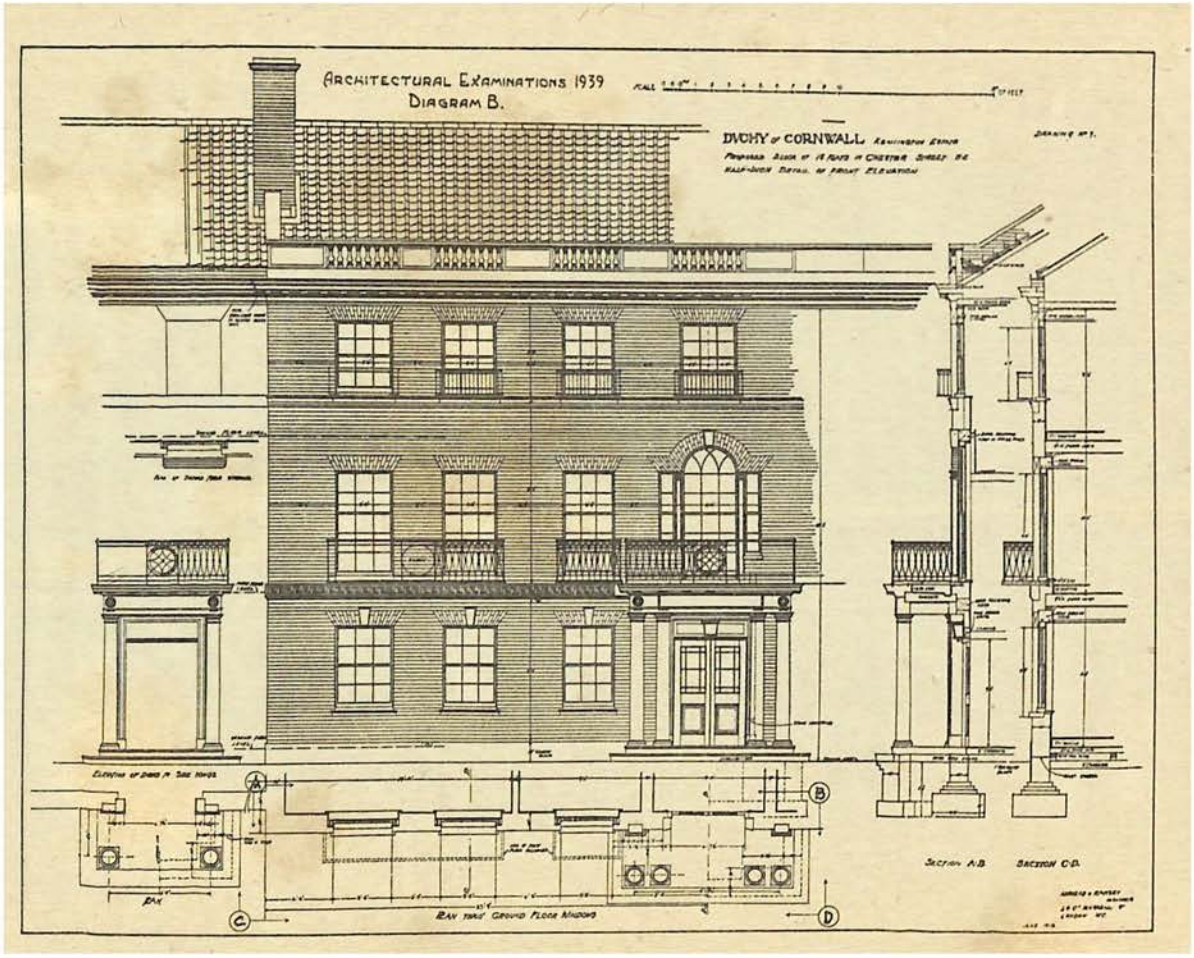

ARCHITECTURAL EXAMINATIONS 1939
DIAGRAM B.
DUCHY of CORNWALL
SECTION A.B
SECTION C.D

DIAGRAM C

ARCHITECTURAL EXAMINATIONS

1939.

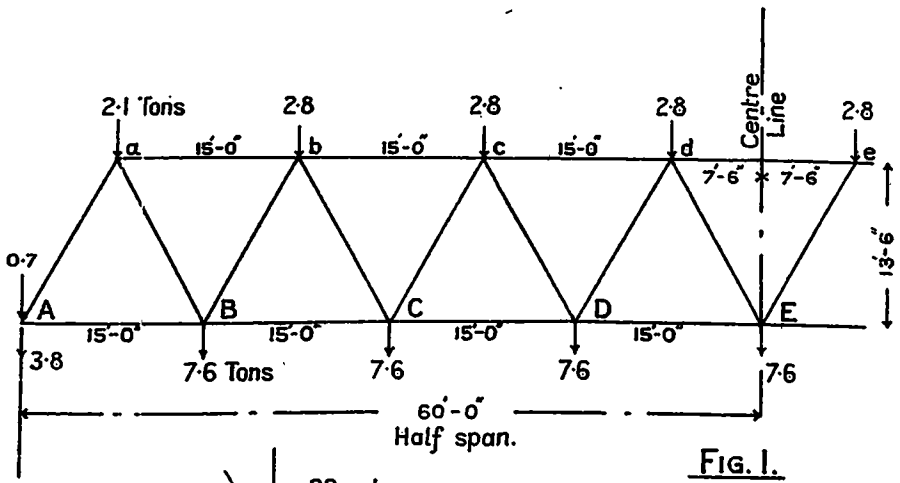


FIG. 1.

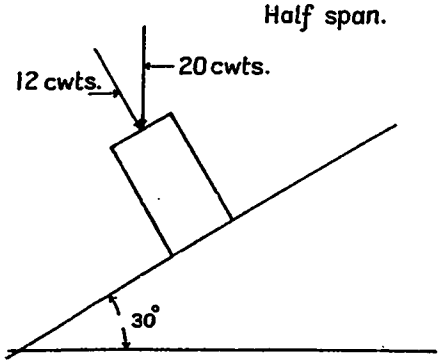


FIG. 2.

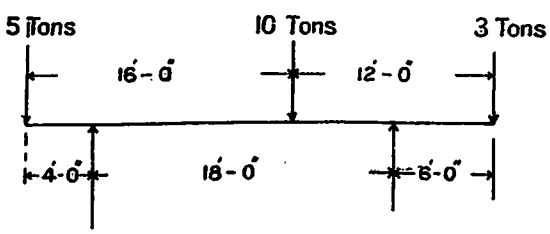


FIG. 3.

2. Describe and illustrate by plan, section and elevation, either, St. Peter's Cathedral in Rome, or St. Paul's Cathedral, in London.

3. Compare a typical plan, elevation and section of a Hindu temple with the plan, elevation and section of a typical Mohamedan mosque for a similar number of worshippers.

4. Give plan, section and elevation of any two of the following five buildings, with approximate date and the name of its architect :—

(*a*) St. Paul's Church, Covent Garden, London.

(*b*) Santa Maria della Salute, Venice.

(*c*) Jodbai's Palace at Fatehpur Sikri.

(*d*) The Jami Musjid at Gulburga.

(*e*) The JamiMusjid at Jaunpur.

5. Draw, to $\frac{1}{8}$" scale, a suitable design for the treatment of a window opening 5 feet wide by about 8 feet high

(*a*) for a Gothic Church in England.

(*b*) for a Hindu temple in India.

(*c*) for a Mohamedan mosque in India.

Indicate plan and section in each case.

6. Describe the traditional domestic architecture of one, only, of the following four districts :—

(*a*) Bombay.

(*b*) South Kanara.

(*c*) Hyderabad (Deccan), or

(*d*) Nasik.

Illustrate your answer fully by sketches.

Diploma Examination in Architeeture

PRINCIPLES OF DESIGN AND COMPOSITION

MONDAY, 27TH MARCH 1939. 9 A.M. TO 12 NOON.

Note.—Only three questions to be answered.

1. Describe in detail what you consider to be the chief factors that govern the design of a public library building, and a private residence both situated on a corner plot at the crossing of two roads 80 ft. wide forming an angle of 50 degrees, and show how you would express these in your design if both are to be R. C. C. framed structures. Give plan and elevational sketches of each, illustrating your ideas.

2. Define the term " truth " in architecture, and illustrate your answer by means of $\frac{1}{4}$" to a foot scale drawings of a loggia, 8'-0" wide centre to centre of pillars and 12'-0" high from floor level to top of the roof, connecting two pavilions, one at each end, square in plan and measuring 15 ft. centre to centre of walls. Compare such a design in (*a*) concrete and (*b*) stone.

3. Define the term "climax" in an architectural composition, and mention two buildings with which you are familiar, one where the climax is inappropriate and the other appropriate. Illustrate your answer by giving sketches of plans and elevations.

4. Draw to a convenient scale, plan of a suitable junction of five roads each 60'-0" wide leading to a Railway station and meeting at one point with spaces for parking private cars and public conveyances, namely: carriages, taxis, and buses. Indicate also by a sketch elevation a suitable frontage for the Railway station if built in blue basalt stone work, expressing the purpose of the building and the correct use of the materials.

5. Give a cross section through a rectangular Hall, 45′ × 70′, indicating what you consider to be the proportionate height. Give another suitable cross-section through a Hall of the same dimensions, but divided by two rows of pillars so placed as to form a central span 30′ wide, and give reasons for the difference in height, if any, suggested in each case.

Diploma Examination in Architecture

HYGIENE AND SANITATION

MONDAY, 27TH MARCH 1939. 1-30 P.M. TO 3-30 P.M.

N.B.—Not more than four questions are to be answered, but all candidates must attempt Question No. 1.

1. Draw to a scale of 4 feet to an inch a lavatory block attached to a creche in a mill where 200 children of the mill workers are to be looked after during working hours.

Show all drain lines up to a disconnecting chamber, and figure on sizes of pipes etc.

Candidates should devote their time to the lay-out and drainage rather than to design.

2. You are asked to design your plumbing system so that no main pipes should be exposed. Describe what materials you would use, and how you would achieve this object, giving sketches where necessary to explain your answers.

3. A portable air conditioning unit is to be installed in a private office room to condition the air in that room only. Describe such an apparatus and the alterations you would make to ensure effective air conditioning, the room being in an existing building.

4. Give a list of all the pipes with which you are acquainted and state for which each is used.

5. You are asked to design an upcountry bungalow on a site near a village where Malaria is prevalent. What precautions would you take?

6. Show by a diagramatic sketch a hot water system for a hotel with 50 bedrooms, each bedroom having its own bathroom and lavatory basin, and state what hot water capacity would be required. The boiler may be assumed to be in the basement.

Diploma Examination in Architecture

ELECTRICAL ENGINEERING

MONDAY, 27TH MARCH 1939. 4 P.M. TO 6 P.M.

N.B.—Not more than four questions are to be answered.

1. Describe briefly the lighting system usually adopted in Cinemas and Theatres.

2. Show by a clear diagrammatic sketch the wiring required to control separate lights on three landings of a staircase from two different points.

3. Give the number of foot-candles you would provide for the illumination of the following:—

(*a*) Corridors, (*b*) Toilet rooms, (*c*) Power Stations, (*d*) Machine bench work, (*e*) Sewing, (*f*) Watch-making.

4. Sketch diagrammatically an Electric fan regulator and describe how it functions.

5. Describe the various kinds of Steel Conduit tubing in use, and state which types you would specify for (*a*) Ordinary work, (*b*) Medium and (*c*) High class installations. Sketch and describe also the ordinary and better class fittings used in conjunction with conduit wiring.

6. What influence does colour have on the illumination of rooms and give approximately the Reflection factors of walls and ceilings in the following colours :—

(*a*) White, (*b*) Buff, (*c*) Sky blue, (*d*) Pink and (*e*) Crimson.

Diploma Examination in Architecture

DESIGN

TUESDAY, 28TH MARCH 1939. 11-30 A.M. TO 5-30 P.M.

For Preliminary sketch Design.

THURSDAY, FRIDAY, SATURDAY, MONDAY AND TUESDAY, 30TH, 31ST MARCH, 1ST, 3RD AND 4TH APRIL, 1939. 9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY

For remainder of Design Work, including working drawings, details and perspective

Notice to Candidates :—

The subject of the Diploma Design this year will be " A Seamen's Institute ".

Diploma Examination in Architecture

DESIGN

Preliminary Work

TUESDAY, 28TH MARCH 1939. 11-30 A.M. TO 5-30 P.M.

WORKING DRAWINGS, DETAILS AND PERSPECTIVE

Working Drawings, Details and Perspective.

THURSDAY, FRIDAY, SATURDAY, MONDAY AND TUESDAY, 30TH, 31ST MARCH, 1ST, 3RD AND 4TH APRIL 1939. 9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY

A SEAMEN'S INSTITUTE.

It is proposed to build a Seamen's Institute in the dock area of a large sea-port town. The building is to provide a place where sailors from merchant vessels will be able to obtain facilities for rest, recreation, reading, quiet worship and occasional board and lodging.

The site is in the centre of a public park of about 30 acres, easy of access to the docks but secluded therefrom, and providing facilities for outdoor games and swimming.

The new Institute buildings, which are to be laid out as an architectural unified scheme and in a style suitable to the climate of one of the important sea-ports of India (which is to be selected and named by each Candidate) are to consist of the following six blocks :—

(A) *On Ground Floor.*

(*a*) A Hall for indoor recreation, meetings, lectures and theatrical, or musical, performances on a simple scale or dances, to seat 300 people, exclusive of the stage and dressing rooms.

(*b*) A common dining room to seat 50, at tables.

(*c*) A service room, kitchen, scullery and two store rooms, to serve both Hall and Dining room.

(*d*) A reception room about 400 square feet in area, to be used by the Superintendent for interviews, and an office of similar area for clerks.

(*e*) A reading and writing room, which is also to accommodate the library, about 1,000 square feet.

(*f*) Lavatory accommodation, suitably placed to serve both the hall and other important rooms.

(*g*) An entrance hall, to be used as a lounge and to contain the stairs leading to the first floor.

(*h*) Verandahs, as considered necessary.

First Floor.

(*i*) Three dormitories, each for 10 men and each with its sanitary block of two w. c. s. 2 baths and 4 lavatory basins.

(*j*) Bedroom and sitting room for Superintendent, with his own bathroom, w. c. and lavatory basin.

(*k*) Verandah accommodation, as considered advisable.

(B), (C) *and* (D).

Three detached worship-halls in the form of a small Hindu temple, a small Moslem mosque and a small Christian Church respectively, each to accommodate 30 worshippers.

(E)

A small hospital, to cater for mild cases of sickness only, and consisting of a doctor's consulting room, a ward for six beds, a nurse's duty room and suitable bath, w. c., and lavatory accommodation.

(F)

A block of 6 servants' quarters, with its separate sanitary accommodation.

DRAWINGS REQUIRED

First Day.

(1) General lay-out plan of the whole scheme, including the access roads and paths, or covered ways, to the various units and gardens, with lawns between, sufficient to make a pleasant and unified lay-out, to 1-16″ scale.

(2) A bird's eye view of the scheme in isometric or axiometric projection or in perspective, to a similar scale.

Note.—The first day's work will be collected at 5-30 p.m. on the 28th of March 1939 and returned at 9-30 a.m. on the 30th of March 1939. If any serious departure is made from the first day's sketch plans, an explanation must be given, otherwise the Candidate is liable to lose marks.

Other Days.

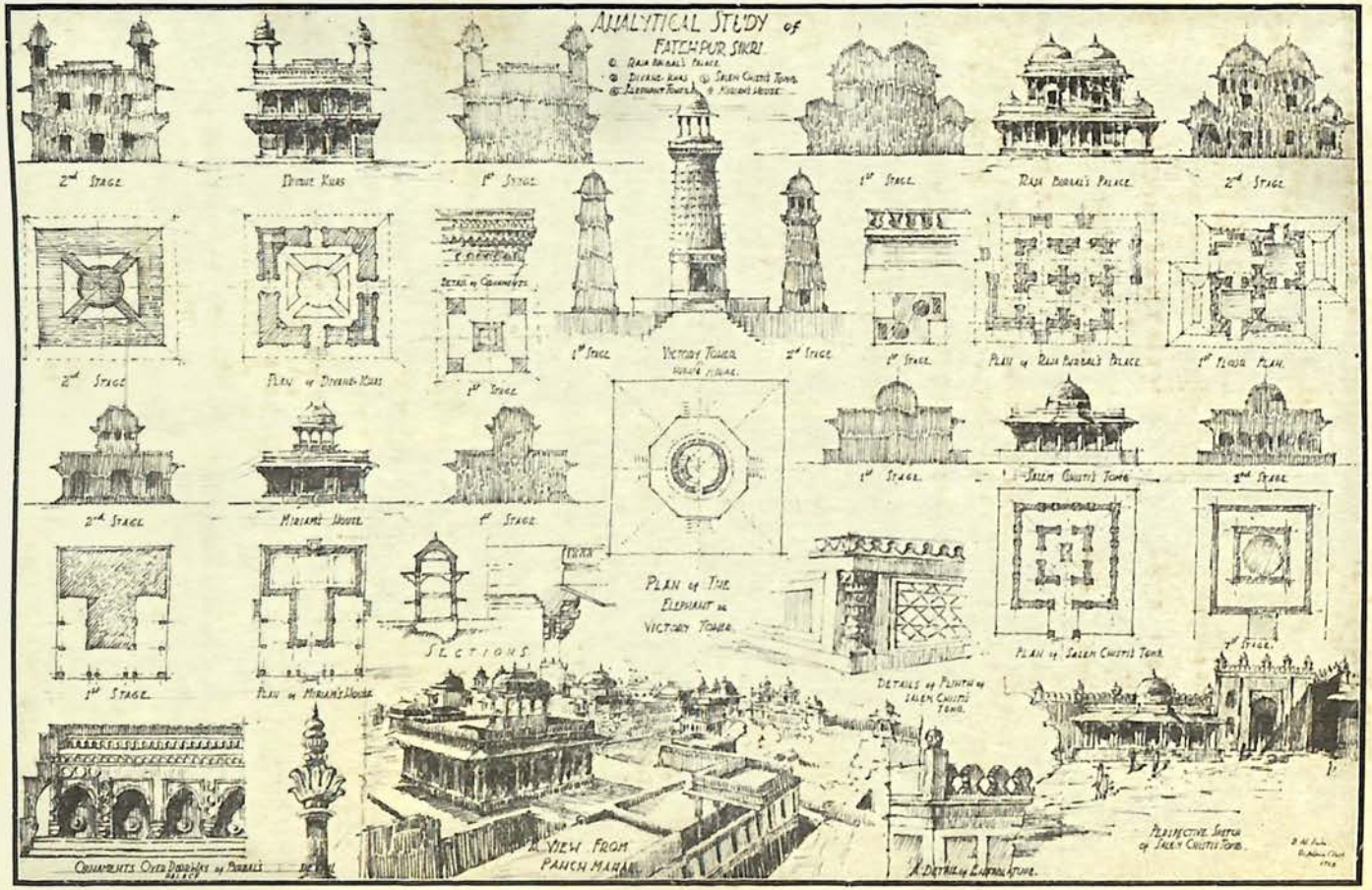
(1) 1-8″ scale plans, elevations and sections of each unit, sufficient to adequately indicate the architectural and constructional treatment of the scheme.

(2) A complete half-inch detail of the principal elevation and a cross section of one of the worship halls, properly rendered to indicate the materials proposed to be used in its construction and decoration.

(3) A perspective, to adequately fill an Imperial sheet of paper, illustrating the whole scheme as seen from its most important approach.

Diploma in Architecture.

TESTIMONY—ANALYTICAL SKETCH.



Sinha, D. N.

Sir J. J. School of Art, Bombay.

LIST OF CANDIDATES WHO PASSED THE DRAWING AND ART EXAMINATIONS, 1939.

Elementary Examination in Drawing and Painting.

Order of merit and name.	School.
1 Mestry, Ganapati Ramchandra ..	Private.
2 Pawar, Ramchandra Bhairappa ..	Do.
3 Kashikar, Wasudeo Gopal ..	School of Art, Indore.
4 Shikkenis, Ranganath Muralidhar ..	Sir J. J. School of Art, Bombay.
5 Mir Shoukath Ali Mir Munower Hossain.	Do.
5 Wadekar, Vishnu Babaji ..	Private.
7 Pingale, Narayan Shankar ..	Sir J. J. School of Art, Bombay.
8 Bhagat, Vrajlal Dhanjibhai ..	Do.
8 Marwadi, Babulal Fakirchand ..	Do.
10 Karanjekar, Bhaoo Lal ..	School of Art, Indore.
11 Sanghi, Hemchand Manoherlal ..	Sir J. J. School of Art, Bombay.
12 Chitnis, Balkrishna Anant ..	Nootan Kala Mandir, Bombay.
13 Bulsara, Darabshaw Bejonji ..	Do.
14 Chichgar, Hilla (Miss) ..	Sir J. J. School of Art, Bombay.
15 Chitnis, Prabhakar Bhikaji ..	Do.
16 Ganu, Raghunath Vishnu ..	Institute of Fine Art, Bombay.
17 Sheikh, Abdul Gafoor Mohmmed Essaqe.	Sir J. J. School of Art, Bombay.
18 Hudlikar, Sharad Purshottam ..	Do.
19 Virji, Jimmy Zal ..	Do.
20 Shigavakar, Changdeo Vasudeo ..	Trimbak Kalabhavan, Aundh.
21 Mavinkurve, Dattatraya Rao Subbarao.	Nootan Kala Mandir, Bombay.
22 Khanolkar, Tara Dattatray ..	*Ex*-student, Sir J. J. School of Art, Bombay.
23 Subhedar, Tara Pandharinath (Miss)	Sir J. J. School of Art, Bombay.
24 Ajgaonkar, Shankar Raghunath ..	Do.
25 Adhav, Prabhakar Shankar ..	*Ex*-student, Fine Art Classes, Poona.
25 Mehta, Madhukant Ramanlal ..	Ketkar's Art Institute, Bombay.

Order of merit and name.	School.
27 Bagaitkar, Murlidhar Trimbak ..	*Ex*-student, Fine Art Classes, Poona.
28 Vaidya, Shankar Shridhar ..	Trimbak Kalabhavan, Aundh.
29 Pai, Shalinee Gajananrao (Miss) ..	*Ex*-student, Institute of Fine Art, Bombay.
30 Mahajan, Pandharinath Shankar ..	Sir J. J. School of Art, Bombay.
30 Jagushte, Ramchandra Vithobashet.	*Ex*-student, Institute of Fine Art, Bombay.
32 Rayabagkar, Dattatraya Shankar..	Sir J. J. School of Art, Bombay.
32 Dalvi, Jayasingrao Dattajirao ..	Dalvi's Art Institute, Kolhapur.
34 Nanadikar, Shrirang Sadashiv ..	Do.
35 Badiger, Gangappa Basappa ..	Nootan Kala Mandir, Bombay.
36 Lashkari, Jai Ardeshir ..	*Ex*-student, Sir J. J. School of Art, Bombay.
37 Sulakhe, Kamalakant Gopal ..	Ketkar's Art Institute, Bombay.
38 Heroorkar, Babulal ..	N. V. High School, Gulbarga.
39 Athavale, Balkrishna Janardhan ..	Sir J. J. School of Art, Bombay.
39 Bandekar, Suryakant Tukaram ..	Nootan Kala Mandir, Bombay.
41 Ovalekar, Laxmikant Mukandrao ..	*Ex*-student, Nootan Kala Mandir, Bombay.
41 Mulay, Gopal Ramkrishna ..	*Ex*-student, Private.
43 Gadgil, Bhalchandra Keshav ..	Fine Art Classes, Poona.
44 Newalkar, Vishvanath Krishnarao..	Sir J. J. School of Art, Bombay.
44 Powar, Shankar Dnyanoba ..	Dalvi's Art Institute, Kolhapur.
44 Gudi, Vasant Venkatesh ..	Nootan Kala Mandir, Bombay.
47 Eri, Laxman Pralhad ..	Sir J. J. School of Art, Bombay.
48 Yadav, Kamal (Miss) ..	School of Art, Indore.
49 Tendolkar, Anant Balkrishna ..	New Art Institute, Malvan.
49 Patil, Damodar Waman ..	Raote's School of Art, Dadar.
51 Kohok, Vishwasrao Narayanrao ..	Sir J. J. School of Art, Bombay.
52 Ghag, Madhukar Tukaram ..	Do.

Order of merit and name.	School.
53 Korgaoker, Snehalata Ganpatrao (Miss).	Sir J. J. School of Art, Bombay.
54 Desai, Ratnakar Ananta ..	Nootan Kala Mandir, Bombay.
54 Dhume, Shalini Nanabhai (Miss) ..	Private.
56 Ozarkar, Mathu Keshao (Miss) ..	Ketkar's Art Institute, Bombay.
56 Rodriques, Olimpio Coleto ..	Raote's School of Art, Dadar.
58 Dabholkar, Ramchandra Damodar.	Nootan Kala Mandir, Bombay.
59 Kale, Sadashiva Waman ..	Trimbak Kalabhavan, Aundh.
59 Dixit, Vishnoo Vinayak ..	*Ex*-student, Deshmukh's School of Art, Poona.
61 Maniar, Parbhudas Chunilal ..	Sir J. J. School of Art, Bombay.
62 Dethe, Sharadchandra Sadasiv ..	Do.
62 Nimkar, Manohar Maheswar ..	*Ex*-student, Ketkar's Art Institute, Bombay.
62 Desai, Dattaji Jasvantrao ..	*Ex*-Private.
65 Penkar, Issac Ezekiel	Sir J. J. School of Art, Bombay.
65 Kulkarni, Bhimaji Ramchandra ..	School of Art, Dharwar.
67 Khadilkar, Vasant Mahadeo ..	Sir J. J. School of Art, Bombay.
67 Dikshit, Ramchandra Bhimaji ..	*Ex*-student, Fine Art Classes, Poona.
67 Samson, K. Ezekiel ..	Institution of Modern Art, Poona.
67 Padgaokar, Amba Krishnarao ..	*Ex*-Private.
71 Landlord, Kantilal Punjalal ..	Sir J. J. School of Art, Bombay.
71 Kamat, Venkatesh, Pandurang ...	Nootan Kala Mandir, Bombay.
73 Samel, Prema Nanabhai (Miss) ..	Sir J. J. School of Art, Bombay.
73 Belhekar, Balkrishna Martand ..	Institution of Modern Art, Poona.
73 Saraf, Vyankatesh Ganesh ..	*Ex*-student, New Art Institute, Malvan.
76 Deshpande, Janardhan Krishna ..	Sir J. J. School of Art, Bombay.
77 Campos, Esmee (Miss) ..	Do.
77 Parvati, Venkat Narayanrao ..	School of Art, Dharwar.

Order of merit and name.		School.
79	D'Souza, Zena (Miss) ..	Sir J. J. School of Art, Bombay.
	Bhise, Krishnabai Pandurang (Miss).	Fine Art Classes, Poona.
	Nimkar, Narayan Ganesh ..	Ketkar's Art Institute, Bombay.
	Wagle, Vimal Digambar (Miss) ..	Do.
	Joshi, Ramkrishna Moreshwar ..	*Ex*-student, Ketkar's Art Institute, Bombay.
	Patil, Trimbak Pundlik ..	Kala-Bhavan, Baroda.
	Bhorkar, Shantaram Bapoo ..	*Ex*-student, Deshmukh's School of Art, Poona.

Intermediate Examination in Drawing and Painting.

1	Shende, Janardan Vishnu ..	Sir J. J. School of Art, Bombay.
2	Bhandarkar, Achyuth Raghavendra.	Do.
3	Kargutkar, Bawikant Sakharam ..	Do.
4	Fakir Mahamed Mahamed Fazleáli.	Do.
5	Tokekar, Ramdas Ganesh ..	Nootan Kala Mandir, Bombay.
6	Chinchalkar, Vishnoo Dinkar ..	School of Art, Indore.
7	Anikhindi, Ganesh Vyankatesh ..	Trimbak Kalabhavan, Aundh.
8	Choudhari, Ghanashama Damodar.	Sir J. J. School of Art, Bombay.
9	Kathe, Balaram Mahadeo ..	Do.
10	Almelkar, Abdulrahim Appabhai ..	Nootan Kala Mandir, Bombay.
11	Arde, Nagesh Mukund ..	Sir J. J. School of Art, Bombay.
12	Joshi, Vasant Mahadeo ..	Ketkar's Art Institute, Bombay.
13	Kadam, Yeshwant Anant ..	Sir J. J. School of Art, Bombay.
14	Mulay, Madhukar Govindrao ..	Do.
15	Tawte, Sitaram Dattaram ..	Do.
16	Waghulakar, Sakaram Vishnu ..	Institution of Modern Art, Poona.
17	Doss, N. N. (Nripendra Nath) ..	School of Art, Indore.
18	Ingalhalikar, Trimbak Narayan ..	Private.
19	Mote, Chandrakant Martand ..	Institution of Modern Art, Poona.

Order of merit and name.	School.
20 Mehta, Bhamini Pushkerram ..	Kala-Bhavan, Baroda.
21 Pophaly, Jageshwar Sheshrao ..	*Ex*-student, School of Art, Nagpur.
22 Bhave, Moreshwar Vishnu ..	Sir J. J. School of Art, Bombay.
23 Pandya, Ramkrishn Chunilal ..	Do.
24 Saraiya, Kusumchandr Laxmidas.	Do.
25 Shaikh, Ramzanbuxh Md. Buxh ..	Do.
26 Shukla, Jayant Balashankar ..	Do.
27 Muzumdar, Madhukar Sakharam ..	Institute of Fine Art, Bombay.
28 Honawar, Premanand Harischandra.	School of Art, Dharwar.
29 Pingale, Ramesh Shanker ..	School of Art, Indore.
30 Mhatre, Ahilya Janardan (Miss) ..	Sir J. J. School of Art, Bombay.
31 Subhedar, Ramrao Pandharinath ..	Do.
32 Nadgouda, Venktesh Yeshavant ..	Institution of Modern Art, Poona.
33 Kanitkar, Dinkar Pralhad ..	*Ex*-student, Fine Art Classes, Poona.
34 Kasekar, Anant Keshav ..	Ketkar's Art Institute, Bombay.
35 Amin, Dejappa C. ..	Nootan Kala Mandir, Bombay.
36 Samak, Digambar Vinayak ..	Do.
37 Shukla, Vinodray Karunashankar.	Do.
38 Batenoor, Kalappa Monappa ..	N. V. High School, Gulbarga.
39 Veni, Shankar Siva Dixit ..	School of Art, Dharwar.
40 Fern, Mary William (Miss) ..	Sir J. J. School of Art, Bombay.
41 Karnik, Chandrakant Balkrishna ..	Do.
42 Kothare, Katur Gajanan (Miss) ..	Do.
43 Nagotkar, Krishna Mahadeo ..	Do.
44 Sanzgiri, Ishwarchandra Vithal ..	Do.
45 Tulzapurkar, Vidyadhar Dattatrya	Do.
46 Desai, Dattajirao Umajirao ..	Dalvi's Art Institute, Kolhapur.
47 Mandlik, Anandrao Digambar ..	Do.
48 Khadilkar, Bhaskar Waman ..	Institution of Modern Art, Poona.
49 Katke, Krishnakant Narayan ..	Nootan Kala Mandir, Bombay.
50 Nagarker, Murlidhar Bajirao ..	School of Art, Nagpur.
51 Panse, Gajanan Gangadhar ..	*Ex*-student, Madan's Art Studio, Kalyan.

Order of merit and name.	School.
52 Dunung, Shridhar Anna ..	Sir J. J. School of Art, Bombay.
53 Lokur, Leela Narayan (Miss) ..	Do.
54 Mistry, Mansukhlal Zaverchand ..	Do.
55 Rangole, Hira Dadaji (Miss) ..	Do.
56 Ganbavale, Ekanath Sitaram ..	*Dalvi's Art Institute, Kolhapur.*
57 Talgaonkar, Arjun Ramji ..	*New Art Institute, Malvan.*
58 Amaragolamath, Rudraiah Gurubasayya.	*School of Art, Dharwar.*
59 Shende, Ramchandra Ragunath ..	*Kala-Bhavan, Baroda.*
60 Gothariwal, Shreenath Ramchandra.	*School of Art, Indore.*
61 Varma, Harinarayan Bhagirath ..	Do.
62 Ambe, Ramakant Manakchand ..	*Ex*-student. School of Art, Indore.
63 Choudhari, Prabhakar Shamrao ..	Sir J. J. School of Art, Bombay.
64 Godbole, Yamu Raghunath (Miss).	Do.
65 Kapadia, Manjula Harjivan (Miss).	Do.
66 Kothare, Yeshwanti Ramrao (Miss).	Do.
67 Giriyappanavar, Chanappa Rayappa.	*Ex*-student, School of Art, Dharwar.

Advanced Examination in Drawing and Painting.

1	Katwate, Mukund Ramchandra ..	Sir J. J. School of Art, Bombay.
2	Kulkarni, Mohoniraj Yeshwant ..	Do.
3	Shetty, Deo Dass Jaran ..	Do.
4	Fernandes, Victor ..	Do.
5	Wagh, Mahableshwar Vinayakrao.	Do.
6	Joshi, Doseebai Palanji (Miss) ..	Do.
7	Varerkar, Mangesh Ganpat ..	Do.
8	Mohammed Gulam Ali ..	Sir J. J. School of Art, Bombay.
	Reddy, P. Tirmal Rama Reddy ..	Do.
	Ustad, Phiroze Burjorji ..	Do.
11	Bodas, Moreshwar Ramchandra ..	Do.
	Amin, Madhava Kunjan ..	Nootan Kala Mandir, Bombay.
13	Sukhadwala, Behram Nariman ..	Sir J. J. School of Art, Bombay.
14	Subhedar, Prema Pandharinath (Miss)	Do.
	Badiger, Basavantappa Ningappa ..	Nootan Kala Mandir, Bombay.

Order of merit and name.	School.
16 Hathiram, Homai Dossabhoy (Miss)	Sir J. J. School of Art, Bombay.
17 Bhandare, Balkrishna Kashinath ..	Do.
17 Date, Moreshwar Sadashio ..	Do.
17 Keer, Chandrakant Sakharam ..	*Ex*-student, Sir J. J. School of Art, Bombay.
17 Abbasi, Hasanalli Abdulhusen ..	Raote's School of Art, Dadar.
21 Baptista, Clement ..	Sir J. J. School of Art, Bombay.
22 Desai, Navinchandra Chunilal ..	Do.
23 Pawar, Purshottam Sakharam ..	Do.
23 Sanaulla, Hidayatulla Ustad ..	Do.
25 Raymus, Alexander Caesar ..	Do.
26 Pillai, Indira (Miss) ..	Do.
27 Goswami, Gopinath Gokulnath ..	Do.
27 Mullen, Mary (Miss) ..	Do.
29 Kulkarni, Krishnaji Sambaji ..	Institution of Modern Art, Poona.
29 Deolalikar, Raja Dattatraya ..	School of Art, Indore.
31 Agarkar, Sitaram Vidyadhar ..	Sir. J. J. School of Art, Bombay.
32 Wankar, Chintaman Raoji ..	School of Art, Indore.
33 Panse, Bhaskar Moreshwar ..	Ketkar's Art Institute, Bombay.
34 Karol, Sk. Muhammad Sk. Hussein.	Institute of Fine Art, Bombay.
34 Mhatre, Hareshwar Ramchandra ..	*Ex*-student, Ketkar's Art Institute, Bombay.
34 Saraiya, Natverlal Purushottamdas	Private.
37 Vyas, Ambalal Laxmiram ..	Sir J. J. School of Art, Bombay.

Diploma Examination in Drawing and Painting.

1	Joshi, Vaman Balbhim ..	Sir J. J. School of Art, Bombay.
2	Kallianpur, Prabhakar Narayan ..	*Ex*-student, Sir J. J. School of Art, Bombay.
3	Mirajkar, Damodar Govind ..	Sir J. J. School of Art, Bombay.
4	Malushte, Haresh Narayan ..	*Ex*-student, Sir J. J. School of Art, Bombay.
5	Razvi, Ahmadali A. Majid ..	Sir J. J. School of Art, Bombay.
6	Hajarnis, Gajanan Mahadeo Rao ..	*Ex*-student, Sir J. J. School of Art, Bombay.

Order of merit and name.		School.
7	Paleja, Ranchhordas Morarji ..	Sir J. J. School of Art, Bombay.
8	Harihar, Raghavendra Srinivasrao	Do.
9	Khandalekar, Vishnu Chandrashekhar.	Do.
10	Patel, Manikant Shivabhai ..	Do.
11	Shah, Fulchand Sakharam ..	Do.
12	Gokhale, Gopal Krishna ..	*Ex*-student, Sir J. J. School of Art, Bombay.
13	Bhopale, Martand Tippanna ..	Sir J. J. School of Art, Bombay.
14	Kawathekar, Prabhakar Digambar.	Do.
15	Bhanbherwa, Kedar Nath Mahadeo Prasad.	Do.
16	Pitale, Janardan Nathoba ..	*Ex*-student, Sir J. J. School of Art, Bombay.
17	Dhulekar, Prema Shamrao (Miss) ..	Sir J. J. School of Art, Bombay.
18	Kamble, Madhav Kashinath ..	Do.
19	Tiwari, Loke Nath Gadadhar Prasad.	Do.
20	Mithani Hirachand Vasanji ..	Do.
21	Bishwanath Prasad B. Hanuman Prasad Khare.	*Ex*-student, Sir J. J. School of Art, Bombay.
22	Das, Ram Ratan ..	Sir J. J. School of Art, Bombay.
23	Deo, Madhukar Chintaman ..	Do.
24	Choridia, Laxmichand Hazarilal ..	Do.
25	Mazumdar, Saraladevi (Mrs.) ..	Do.
26	Hindlekar, Winayak Madhavrao ..	Do.
27	Soni, Brijlal Sunderji ..	School of Art, Indore.
28	Mane, Balkrishna Bhaurao ..	*Ex*-student, Sir J. J. School of Art, Bombay.
29	Syed, Mohammad Zakria ..	Sir J. J. School of Art, Bombay.
30	Soni, Manilal Bapulal ..	Do.
31	Modak, Balkrishna Narayan ..	Do.

Elementary Examination in Modelling.

1	Mhatre, Shantaram Gopal ..	Sir J. J. School of Art, Bombay.
2	Mogul, Rehena (Miss) ..	Do.
3	Sulakhe, Kamalakant Gopal ..	Do
4	Turner, Mani (Miss) ..	Do.

Order of merit and name.	School.

Intermediate Examination in Modelling.

1	Hatkar, Dushyant Ranganath ..	Sir J. J. School of Art, Bombay.
2	Sharma Dhan Pal ..	Do.
3	Shirgaonkar, Ramchandra Tukaram	Do.
4	Sankalia, Sarla (Mrs.) ..	Do.

Advanced Examination in Modelling.

1	Tripathi, Kripal Datt ..	Sir J. J. School of Art, Bombay.
2	Sahasrabudhe, Vishnu Ganesh ..	Do.
3	Saraf, Nagorao Vishnoo ..	Do.
4	Chiplunkar, Chintaman Ramchandra.	Do.

Diploma Examination in Modelling.

1	Varkhedi, Gururaj Balkrishna ..	*Ex*-student, Sir J. J. School of Art, Bombay.
2	Gulam, Jelani Abdul Rahim ..	Sir J. J. School of Art, Bombay.

Drawing Teacher's Examination.

SECOND CLASS.

1	Savant, Anandrao Raghunath ..	Sir J. J. School of Art, Bombay.
2	Bam, Vishnu Raghunath ..	Do.

THIRD CLASS.

3	Patkar, Rajaram Shamarao ..	Sir J. J. School of Art, Bombay.
4	Kelkar, Madhusudan Krishnarao ..	Do.
5	Shaikh, Abdullah Kadir Bux ..	Do.
6	Wadekar, Vishnu Babaji ..	Do.
7	Ketkar, Kusum Wasudeo (Miss) ..	Do.
8	Mistry, Ami Shiavuxsha (Miss) ..	Do.
9	Patel, Manilal Ambalal ..	Do.
10	Bablani, Minhomal Assuram ..	Do.
	Patil, Totaram Shripat ..	Do.
12	Dongre, Prasad Namaji ..	Do.
13	Otari, Ramkrishna Bhujangarao ..	Do.

Order of merit and name.		School.
14	Chitale, Shankar Pandurang ..	*Ex*-student, Sir J. J. School of Art, Bombay.
15	Mehta, Madhukant Ramanlal ..	Sir J. J. School of Art, Bombay.
16	Dave, Ramanlal Someshwar ..	Do.
17	Fazul, Nurbanoo D. K. ..	Do.
18	Bulsara, Darabshaw Bejonji ..	*Ex*-student, Sir J. J. School of Art, Bombay.
19	Satarkar, Vasant Keshav ..	Sir J. J. School of Art, Bombay.
	Tokekar, Ramdas Ganesh ..	Do.
	Deshpande, Joti Gopal ..	*Ex*-student, Sir J. J. School of Art, Bombay.
	Halemath, Hanumant Venkatesh ..	Sir J. J. School of Art, Bombay.
	Thakur, Anant Ganesh ..	Do.
	Thakoor, Yamuna, Anantrao (Miss)	Do.

Drawing Master's Examination.

1	Joshi, Raghuvir Prabhakar ..	Private
2	Jayakar, Vinayakrao Ramchandra.	Do.
3	Goleandax, Pathan Alibukhsh Haji Nazar Md.	Do.
4	Shaikh, Abdul-Qadir Abdur-Rasool.	*Ex*-Private.
5	Kanitkar, Mahadeo Purushottam ..	Private.
6	Darjee, Chunilal Damodardas ..	Do.

Art Master's Examination.

1	Godbole, Vimal (Mrs.) ..	Private.
2	Thosar, Shankar Keshav ..	Do.
3	Shahane, Shridhar Hari ..	Do.
4	Bapat, Bhalchandra Raoji ..	Do.

Elementary Examination in Architecture.

1	Mistry, Parashuram Bhagwanji ..	Kala-Bhavan, Baroda.
2	De Zoysa Samarasekera Agampodi Justin Victor	Sir J. J. School of Art, Bombay.
3	Bodas, Manohar Shankar ..	Do.
4	Pundlik, Ratnakar Gangadhar ..	Do.
5	Fernando, Stansilus Robert ..	Do.
6	Bhogle, Manohar Gopal ..	Do.

Order of merit and name.		School.
7	Kora, Rasiklal Dahyabhai ..	Sir J. J. School of Art, Bombay.
8	Karnik, Madhusudan Ramchandra	Do.
9	Sambhare, Gotoo Dwarkanath ..	Do.
10	Ghista, Phiroz Jehangirji ..	Do.
	Gonsalves, Joseph ..	Do.
12	Goregaoker, Vasant Krishnarao ..	Do.
13	Dalvi, Raghavendra Ramchandra	Do.
14	Pradhan, Prabhakar Shivram ..	Do.
15	Bindoo, Dinkar Digamber ..	Do.
16	Khan, Rashid Ahmed ..	Do.
17	Rustomji, Rustom Sohrab ..	Do.
18	Rajer, Abdul Majeed ..	Do.
19	Kotasthane, Madhukar Vinayak ..	Do.

The following candidates have not passed in both the groups "A" and "B" and are relegated in the group mentioned against their names :—

RELEGATED IN GROUP "A".

1	Shroff, Kantilal Chimarlal ..	Kala-Bhavan, Baroda.
2	Modak, Prabhakar Pandurang ..	Sir J. J. School of Art, Bombay.
3	Sathe, Harischandra Vishnoo ..	*Ex*-student, Sir J. J. School of Art, Bombay.
4	Telang, Bhalchandra Vamanrao ..	Sir J. J. School of Art, Bombay.

RELEGATED IN GROUP "B".

5	Gupte, Hemchandra Gajanan ..	Sir J. J. School of Art, Bombay.
6	Kalekar Dwarkanath Hari ..	Do.
7	Dadarkar, Sumant Krishnarao ..	Do.
8	Patil, Aravinda Shankerrao ..	Do.
9	Moulvi, Ghulam Abbas Ali Mohamed. ..	Do.
10	Kirmani, Syed Sufdar Hussein ..	Do.
11	Reuben, Solomon ..	Do.

Intermediate Examination in Architecture.

1	Solanki, Shantilal Ramji ..	Sir J. J. School of Art, Bombay.
2	Kanvinde, Achyut Purshottam ..	Do.

Order of merit and name.	School.
3 Vazifdar, Jehangir Pirozshaw ..	Sir J. J. School of Art, Bombay.
4 Dhrangadharia, Nanalal Hirji ..	Do.
5 Lilaoowala, Jamshed Naosherwan	Do.
6 Khadpekar, Shreekrishna Vishwanath.	Do.

The following candidates have not passed in both the groups "A" and "B" and are relegated in the group mentioned against their names :—

RELEGATED IN GROUP "A".

1 Abhyankar, Rajaram Raghunath ..	Sir J. J. School of Art, Bombay.
2 Patel, Pranjivan Trikamlal ..	Architectural Academy, Bombay.
3 Kerawalla, Fali Fakirjee ..	Sir J. J. School of Art, Bombay.
4 Kirtikar, Sushil Sundarrao ..	Do.

RELEGATED IN GROUP "B".

5 De Souza Arnold ..	Sir J. J. School of Art, Bombay.
6 Irshad, Ahmed Barkar-ulla ..	Do.
7 Kerkar, Dinanath, Krishna ..	Architectural Academy, Bombay.

Advanced Examination in Architecture.

1 Pissurlenkar, Nagesh Shamba ..	Sir J. J. School of Art, Bombay.
2 Albless, Soli Rustem ..	Do.
3 Chokshi, Ramanlal Keshavlal ..	Do.
4 Badhire, Dattatraya Ganesh ..	Do.
5 Chitalia, Shantilal Dwarkadas ..	*Ex*-student, Sir J. J. School of Art, Bombay.
6 Vaidya, Vamanrao Baburao ..	Sir J. J. School of Art, Bombay.
7 Samant, Shrikrishna Govindrao ..	Do.

Diploma Examination in Architecture.

Order of merit and name.		School.
1 Dracup, Perceval Louis	..	Sir J. J. School of Art, Bombay.
2 Pradhan, Moreshwar Vasudeo	..	Do.
3 Batley, Wilfrid Peterjohn	..	Do.
4 Anand, Ramprasad Ganapatram	..	Do.
5 Gupte, Manohar Gajanan	..	Do.
6 Mehta, Shavak Dhunjibhoy	..	Do.
7 Gad, Purushottam Vithal	..	Do.
8 Sinha, Dina Nath	..	Do.
9 Mehta, Dhunjibhoy Meherwanji	..	Do.
10 Marker, Ferokh Hormusji	..	Do.
11 Patil, Dattaram Shrikrishna	..	Do.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES AT THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1938-1939.

N. B.—The name of the school by which a Candidate was presented for examination is shown above.

ELEMENTARY DRAWING GRADE EXAMINATION.

Bombay Province.

Alibag, John Elphinstone High School—

(1) Rajadhyaksha, Mahadeo Vasudeo. — Prize for Memory Drawing

Atpadi, Middle School—

(2) Patwardhan, Dwarka Laxman (Miss). — Do. Design.

Bassein, R. P. Wagh High School—

(3) Divekar, Vishnu Damodar .. — Do. Design

(4) Patil, Parshuram Hari .. — Do. Design.

Baroda, High School—

(5) Dindorkar, Purushottam Trimbak. — Do. Object Drawing.

Baroda, Maharani High School—

(6) Pratap, Aruna Hiralal (Miss) .. — Do. Design.

Bhalod, New English School—

(7) Mahajan, Ichharam Ramoo .. — Do. Memory Drawing.

Bhuj, School of Art—

(8) Halai, Kantilal Khetasi .. — Do. Memory Drawing.

(9) Soneji Premji Soonderji .. — Do. Object Drawing.

Bombay, Bai R. F. D. Panday Girls' High School—

(10) Sidhwa, Dosi Munchershaw (Miss). — Do. Design.

Bombay Chanda Ramji Girls' High School—

(11) Dalal, Latika Harmukhrai (Miss). — Do. Design.

(12) Pinge, Hira Sheshgiri (Miss) .. — Do. Freehand Drawing.

Bombay, Convent High School, Wodehouse Road—

(13) Phillips Carmen (Miss) .. — Do. Object Drawing.

(14) Do. Do. .. — Do. Nature Drawing.

Bombay, Robert Money High School, (Private)—		
(15) Malekar, Prabhavati Chintaman (Miss).	Prize	for Nature Drawing.
Bombay, Sharda Mandir High School—		
(16) Kotnis, Sushila S. (Miss) ..	Do.	Memory Drawing.
Bombay, St. Sebastian Goan High School—		
(17) Panday, Purshottam Kamalakant.	Do.	Nature Drawing.
Byculla (Bombay), Antonio DeSouza High School—		
(18) Fernandes, Valentine ..	Do.	Nature Drawing.
Chinchni, K. D. High School—		
(19) Mandavia, Ratilal Makanji ..	Do.	Design.
Dadar (Bombay), Chubildas Lallubhai High School—		
(20) Kalbere, Mukund Shantaram ..	Do.	Object Drawing.
Dharwar, Basel Mission High School—		
(21) Chillal, Luther Dyanappa ..	Do.	Nature Drawing.
Dharwar, Government High School—		
(22) Mathad, Chandrashekharayya Basayya.	Do.	Object Drawing.
Honavar, St. Thomas High School—		
(23) Chandavar, Sadanand Pandurang.	Do.	Nature Drawing.
Kalyan, Karson Ramji High School, (Private)—		
(24) Bendre, Prabha Shankar (Miss)..	Do.	Design.
Karamsad, High School—		
(25) Sutar Ratilal Jivaram ..	Do.	Freehand Drawing.
Karwar, Hindu High School—		
(26) Achrekar, Laxminarayan Santayya.	Do.	Nature Drawing.
(27) Borkar, Madhav Dattatraya ..	Do.	Object Drawing.
Kolhapur, Rajaram High School, (Private)—		
(28) Takalkar, Shankar Bahiru ..	Do.	Memory Drawing.
Miraj, High School—		
(29) Shinde, Tukaram Maruti ..	Do.	Design.

Panchgani, Hindu High School—		
(30) Patel, Parmanand Tulsidas ..	Prize for Object Drawing.	
Panchgani, Kimmins High School—		
(31) Timmins, Thelma Allwyn (Miss).	Do.	Nature Drawing.
Papdi, Thomas Baptista High School—		
(32) Thakur, Laxman Bhau ..	Do.	Design.
Parle, Tilak Vidyalaya—		
(33) Chachad, Sushila Balaram (Miss).	Do.	Nature Drawing.
(34) Do. Do. ..	Do.	Freehand Drawing.
Pen, Private High School—		
(35) Joshi, Ganesh Janardan ..	Do.	Object Drawing.
Poona, Camp Education Society's High School—		
(36) Joshi, Govind Ramkrishna ..	Do.	Object Drawing.
Poona, New English School, (Private)—		
(37) Mehendale, Sakharam Vishnu ..	Do.	Nature Drawing.
(38) Do. Do. ..	Do.	Design.
Ratnagiri, Patwardhan High School—		
(39) Khanvilkar, Shantaram Shankar.	Do.	Nature Drawing.
Sinner, New English School—		
(40) Lolge, Manohar Ramchandra ..	Do.	Nature Drawing.
Surat, Sarvajanik High School for Girls—		
(41) Shah, Bhaktidevi Ramlal (Miss).	Do.	Design.
Umreth, Jubilee Institution—		
(42) Dave, Chandrashanker Purushottam.	Do.	Freehand Drawing.
(43) Dave, Chimanlal Kirpashanker.	Do.	Object Drawing.
Sind.		
Hyderabad, High School—		
(44) Memon, Md. Daud Abdul Latif	Do.	Design.
(45) Pathan, Mahomed Yoosif Md. Hashim.	Do.	Design.
Hyderabad, Nava Vidyalaya High School—		
(46) Dadlani, Dayaldas Thakurdas ..	Do.	Memory Drawing.

Kotri, Municipal High School—

(47) Avan Mohamed Hussein Ghulam Hussein. — Prize for Nature Drawing.

Mirpurkhas, Government Madressah and High School—

(48) Dars, Abdulla Mohd. Isâ .. Do. Nature Drawing.

Sukkur, G. L. A. V. School—

(49) Golani, Namomal Lalchand .. Do. Object Drawing.

Central Provinces.

Betul, Government High School—

(50) Kadam, Dinkar Bapuji .. Do. Freehand Drawing.

Kanker, Crawford High School—

(51) Jain, Ranulal Chandanmal .. Do. Object Drawing.

(52) Shrivastava, Damodar Lal Kunja Bihari Lal. Do. Object Drawing.

Central India.

Lashkar, Gwalior, Central Technical Institute—

(53) Gupta, Satya Prakash Shyamlal. Do. Nature Drawing.

INTERMEDIATE DRAWING GRADE EXAMINATION.

Bombay Province.

Ahmedabad, School of Drawing and Design—

(1) Panchal, Harilal Umedram .. Prize for Design.

Ahmednagar, Education Society's High School—

(2) Vitankar, Chhagan Mahadeo .. Do. Memory Drawing.

Ainapur, K. Rural Education Society's High School—

(3) Saraf, Shyama Madhwa .. Do. Design.

Ankola, Edward High School—

(4) Kamat, Sheshgiri Keshav .. Do. Design.

Athni, J. A. High School—

(5) Pangi, Chanbasappa Shivappa .. Do. Freehand Drawing.

Aundh, S. S. High School—		
(6) Deshpande, Ganesh Vishwanath	Prize for Design.	
(7) Do. do. ..	Do.	Nature Drawing.
(8) Do. do. ..	Do.	Object Drawing.
(9) Do. do. ..	Do.	Memory Drawing.
(10) Ingale, Laxman Keshav ..	Do.	Design.
Baroda, Maharani High School— ..		
(11) Shinde, Vatsala Nanasaheb (Miss).	Do.	Design.
Bassein, R. P. Wagh High School—		
(12) Deshpande, Jagannath Shankar.	Do.	Design.
Belgaum, Beynon Smith High School—		
(13) Kakade, Sadashiv Nilkanth ..	Do.	Design.
(14) Do. do. ..	Do.	Object Drawing.
Belgaum, B. K. Model High School—		
(15) Deshpande, Dattatraya Anant ..	Do.	Freehand Drawing.
(16) Kulkarni, Janardan Malhar ..	Do.	Memory Drawing.
(17) Kulkarni, Vithal Pralhadrao ..	Do.	Object Drawing.
Bombay, Anjuman-I-Islam High School—		
(18) Shaikh, Ismail Kassam ..	Do.	Design.
Bombay, Bharada New High School—		
(19) Motiwalla, Kaikobad Framroze ..	Do.	Memory Drawing.
Bombay, Maratha High School—		
(20) Limaye, Keshav Vishwanath ..	Do.	Design.
Bombay, Reay Art Workshops of the Sir J. J. School of Art—		
(21) Bhavsar, Hiralal Harkisondas ..	Do.	Freehand Drawing.
Bombay, Reay Art Workshops of the Sir J. J. School of Art—		
(22) Sebastian J. Fonseca ..	Do.	Object Drawing.
Bombay, Sir J. J. School of Art—		
(23) Diwadkar, Madhukar Jagannathrao.	Do.	Object Drawing.
(24) D'Souza, Raphael ..	Do.	Object Drawing.
(25) Tamhankar, Vinayak Dattatraya.	Do.	Design.
(26) Varma, Nagendrakishor Sarjooprasad.	Do.	Frechand Drawing.
(27) Do. do. ..	Do.	Design.

Bombay, St. Columba High School for Girls—		
(28) Rele, Vimal Kesharinath (Miss)..	Prize for Lettering.	
Byculla (Bombay), Sir Jacob Sassoon School—		
(29) Samson Ezekiel ..	Do.	Nature Drawing.
Dadar (Bombay) Chubildas Lallubhai Boys' High School—		
(30) Nijasure, Ganesh Dhundiraj ..	Do.	Memory Drawing.
Deolali, Zoroastrian Boarding High School—		
(31) Habde, Vishnu Murlidhar ..	Do.	Nature Drawing.
Deorukh, New English School—		
(32) Athalye, Moreshwar Bhalchandra.	Do.	Object Drawing.
(33) Jog, Digambar Vishnu ..	Do.	Memory Drawing.
(34) Naphade, Rajaram Gopal ..	Do.	Memory Drawing.
(35) Tambe, Moreshwar Laxman ..	Do.	Memory Drawing.
Dharwar, Government High School—		
(36) Godse, Narayan Jiwaji ..	Do.	Memory Drawing.
Honavar, St. Thomas High School-		
(37) Naik, Gurunath Ramchandra ..	Do.	Freehand Drawing.
(38) Do. do. ..	Do.	Memory Drawing.
Karad, Tilak High School—		
(39) Ambardekar, Narhar Laxman ..	Do.	Design.
Malegaon, Municipal High School—		
(40) Aluvalia, Jagendrapal Haricharandas.	Do.	Nature Drawing.
Matunga, David Sassoon Industrial School—		
(41) Naidu, Ramaswamy Gopal ..	Do.	Freehand Drawing.
(42) Do. do. ..	Do.	Object Drawing.
Nadiad, Government High School—		
(43) Patel, Jagdishchandra Chutturbhai.	Do.	Design.
Nadiad, New English School—		
(44) Dharala, Dahyabhai Khodabhai.	Do.	Design.

Nasik, Government High School—
(45) Sonar, Kashinath Vishnu .. Prize for Nature Drawing.

Nasik, Purushottam English School—
(46) Barge, Dhanraja Shankar .. Do. Design.

Panchgani, Kimmins High School—
(47) Guderian Sorrel Horst (Miss) .. Do. Nature Drawing.
(48) Moore, Viola George (Miss) .. Do. Nature Drawing.
(49) Do. do. .. Do. Design.
(50) Do. do. .. Do. Memory Drawing.

Parle, Tilak Vidyalaya—
(51) Kale, Achyut Hanamant .. Do. Object Drawing.

Poona, Camp Education Society's High School—
(52) Mane, Ganpat Shankarrao .. Do. Nature Drawing.

Poona, New English School—
(53) Kulkarni, Baboorao Bhimrao .. Do. Object Drawing.
(54) Thipse, Ramchandra Digambar. Do. Lettering.
(55) Do. do. .. Do. Memory Drawing.

Ratnagiri, New English School—
(56) Chawan, Laxman Balkrishna .. Do. Object Drawing.

Ratnagiri, Patwardhan High School—
(57) Patwardhan, Yeshavant Ganesh Do. Design.

Satara, Government High School—
(58) Kushte, Shrikrishna Laxman .. Do. Object Drawing.

Satara, New English School—
(59) Mankikar, Madhukar Gajanan .. Do. Design.

Vengurla, A. P. Mission High School—
(60) Dabholkar, Kashiram Parsharam .. Do. Memory Drawing.

Sind.

Hyderabad, Training College (Private)—
(61) Bhojwani, Ishwar Gajumal .. Prize for Design.

Sukkur, Tilak Municipal High School—
(62) Bijlani, Lachman Choithram .. Do. Nature Drawing.

Sukkur, Tilak Municipal High School (Private)—

(63) Matlani, Suribai Manghandas (Miss). — Prize for Nature Drawing.

Central Provinces.

Bilaspur, Normal School (Private)–

(64) Chabilal Samaru Ram Dhruwa .. — Prize for Nature Drawing.

Buldana, Government High School—

(65) Khanzode, Vishwanath Laxman. — Do. — Design.

Jubbulpore, Model High School—

(66) Kandhilal Kunvi son of Gannu Lal. — Do. — Object Drawing.

(67) Laxmi Narayan son of Liladhar Mishra. — Do. — Object Drawing.

(68) Nathoolal son of Durga Prasad .. — Do. — Object Drawing.

(69) Upasak, Chhotelal son of Kalloo Ram. — Do. — Object Drawing.

Katni, Bradsley High School—

(70) Elma Samuel (Miss) .. — Do. — Nature Drawing.

Nandura, Aided A. M. Middle School—

(71) Purnaye, Sakharam Ukhasa .. — Do. — Object Drawing.

Raipur, Government High School—

(72) Bathena, Rajanikant Rao Ratnam. — Do. — Nature Drawing.

Rajnandgaon, State Hgh School—

(73) Keshri Prasad Ganga Prasad Shrivastava. — Do. — Nature Drawing.

Central India.

Indore, Chandrawati Mahila Vidyalaya—

(74) Solegaonkar, Sharada Madhavrao (Miss). — Prize for Nature Drawing.

Mhow, K. B. E. P. Memorial High School—

(75) Varma, Chhaganlal Bhooralal .. — Do. — Nature Drawing.

Hyderabad (Deccan).

Aurangabad, Osmania College—

(76) Dattatraya son of Mohoniraj	..	Prize for Design.
(77) Eknath son of Dhondiraj	..	Do. Freehand Drawing.
(78) Md. Ziauddin son of Sirajuddin	..	Do. Design.
(79) Do. do.	..	Do. Object Drawing.

Mahboobnagar, High School—

(80) Mohd. Ibrahim son of Md. Jafar		Do. Nature Drawing.

Nirmal, Government High School—

(81) M. Shamsuddin	..	Do. Memory Drawing.

BOMBAY : PRINTED AT THE GOVERNMENT CENTRAL PRESS.

Government of Bombay

Annual Report

of the

Sir J. J. School of Art, Bombay

For the Year 1940-41

with

An Appendix containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1941

BOMBAY

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REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY

1940-41

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Sir J. J. SCHOOL OF ART, BOMBAY.

Staff.

Director	.. C. R. Gerrard, A.R.C.A., R.B.A., R.O.I., F.R.S.A., J.P.
Deputy Director	.. Gopal D. Deuskar, G.D. (Art.).

Teaching Staff.

Painting	.. S. Fernandiz, G.D. (Art.). P. A. Dhond, G.D. (Art.), A.M. G. H. Nagarkar, G.D. (Art.). A. A. Bhonsule, G.D. (Art.). J. M. Ahivasi, G.D. (Art.). B. D. Shirgaokar, G.D. (Art.), A.M. K. K. Hebbar, G.D. (Art.). Y. K. Shukla, G.D. (Art.).
Sculpture	.. B. K. Goregaokar, B.A., G.D. (Mod.). K. A. Chetty, G.D. (Mod.).
Commercial Art	.. V. N. Adarkar, G.D. (Art.).
Anatomy	.. Assistant Surgeon Dr. P. S. Dastur, M.S. (Bom.), B.M.S.
Fellows	.. V. N. Ranade, G.D. (Art.), A.M. V. Fernandes, G.D., (Art.). M. B. Joshi, G.D. (Art.). C. Baptista, G.D. (Art.). F. J. Fernandes, G.D. (Art.).

Architecture.

Professor of Architecture ..	.. Claude Batley, A.R.I.B.A.
Assistant Professor of Architecture	.. C. M. Master, M.A., F.R.I.B.A.
Studio Assistant	.. P. J. Khambata, G.D. (Arch.).
Secretary	.. G. B. Kshirasagar.

Visiting Professors.

S. H. Parelkar, A.R.I.B.A.
S. J. Narwekar, A.R.I.B.A.
S. S. Reuben, F.R.I.B.A.
H. J. Billimoria, A.R.I.B.A.
G. S. Dadarkar, A.R.I.B.A.

Visiting Teachers.

R. R. Sarma, A.R.I.B.A.
K. D. Mistry, A.R.I.B.A., M.T.P.I.
W. J. deLima, G.D. (Arch.).
S. M. Dhurandhar, G.D. (Arch.).

Lord Reay Art Workshops.

Superintendent, Reay Art Workshops	.. P. V. Bodas, G.D. (Art.).
Master Craftsmen	.. D. N. Pitale. M. C. Puttaswamy. C. D. Bhawsar. B. N. Wadke. Khimji Tricum. J. V. Rupawalla. Abdonio D'Costa. P. G. Mistry.
Drawing Teacher	.. D. G. Bhojwani, G.D. (Art.).
Head Clerk	.. V. B. Kuvalekar.
Clerks	.. S. G. Gulgule. D. S. Kubal. A. K. Karmalkar.

ANNUAL REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY, FOR THE YEAR 1940-41.

The year under report records an appreciable increase in the number of admissions to the Sir J. J. School of Art. The increase in the number of students has been noticeable during the past five years. The various sections of the School of Art are growing in popularity. This is undoubtedly due to the new outlook which is being fostered regarding all branches of art, and the opening up of new outlets for the beneficial utilisation of efforts of the artists. The instruction imparted by the School is being gradually moulded so as to bring it more in harmony with the present day conditions of life. The response from the public, as shown in the increase in the number of students in the last five years, affords sufficient evidence in support of the view that the lines of approach and development adopted have been suited to the conditions prevailing in the country.

One of the important events of the year under report was the annual exhibition of students' work held in December 1940 which was opened by J. A. Madan, Esquire, C.S.I., C.I.E., I.C.S., Adviser to the Governor of Bombay. The exhibition which was open to the public for ten days created considerable interest and over 10,000 persons visited the exhibition. The exhibits were drawn from all Sections of the School. All sections of the Press commented favourably on the exhibition and the nature and value of the exhibits.

The value of such an exhibition cannot be over-estimated, namely, as a stock-taking of the artistic talent available at present, and indicative of the general trend of policy which the School has been steadily pursuing, providing an annual forum for registering the progress made in the various fields of art. The purpose in view in holding the exhibition was, therefore, more instructive and educative rather than the pursuit of an opportunity for merely showing the efforts of each and every individual student.

The stress of circumstances imposed by modern conditions of life cannot have failed to affect the painter, the architect and the sculptor, who, with the ever-changing needs, find it necessary to explore beyond their previous somewhat limited boundaries into new fields and fresh approaches. The compact four walls of the School of Art, wherein, until recently, the activities of the students were confined, have been breached and fresh light has been brought to bear into the life of the art student, which influence will undoubtedly ext nd beyond the confines of the School of Art. The pioneer work in bringing the students out of the confines of the School into more intimate and vital contact with the daily life of the masses has progressed. The possibilities of this new outlook are unlimited ; at the same time every effort has been made to maintain and improve the standard of the fine arts. The practical

application of art has not only been the means of finding employment for many students but has also inspired greater confidence in those who wish to take up art as a vocational study.

During the year under report there have been no changes in the staff. Professor C. Batley's term of service has been extended for another two years in the Architectual Section.

As in previous years many students have exhibited their work in the various Art Exhibitions held in India, and have received well-merited recognition. The students of the Mural Decoration class have again executed some promising work during the year. This class is composed mainly of Government scholarship holders who have passed through a five years' course of study in Drawing and Painting, and have obtained the Government Diploma. This class is under the personal supervision of the Director and serves as an excellent marking time period after their completed studies prior to finding employment. This post-graduate course affords necessary opportunities to the more promising students to carry out experimental and research work in some of the higher phases of art.

During the month of February 1941, the annual sketching party consisting of 17 students accompanied by the Director and one assistant teacher visited Ajanta and Ellora, and much useful research work was done. The staff and the students of the School of Art wish to place on record their deep gratitude to H. E. H. the Nizam's Government for their generous hospitality and cordial help received throughout the tour, and for the permission granted to them to make drawings from the Ajanta frescoes.

Fifty-nine students from the different sections of the School entered for the Dolly Cursetjee Prizes Competition. Out of the final ten students selected for executing full size cartoons, the following students were awarded the prizes :—

(1) P. T. Reddy	..	.. Rs. 600—1st Prize.
(2) Miss K. Marathe	..	.. Rs. 200—2nd Prize.
(3) S. H. Ustad	..	.. Rs. 150—3rd Prize.

Dr. P. S. Dastur delivered lectures in anatomy as usual during the year.

The annual sports took place during the month of February 1941. On this occasion Dr. J. McKenzie, Principal of the Wilson College, presided and Mrs. McKenzie distributed the prizes. Their kind attendance and help was much appreciated by the staff and students. The students of the School of Art also organised a concert which proved a great success.

During November 1940, the Director organised an art exhibition in the School, which was under the patronage of His Excellency the Governor of Bombay and Lady Lumley, with the dual object of assisting the Bombay War Gifts Fund and affording the students of the School and

others interested in art an opportunity to study some of the more pronounced tendencies in modern European Art. The exhibits consisted of drawings and sculpture by Mrs. Doris Gerrard and oil paintings by the Director. The exhibition was opened by Sir Homi Mody and attracted a large number of visitors. A more satisfactory feature from the Director's point of view was the keen interest evinced by the students in the new phases of modern work and its effect on subsequent work of the students.

The special class for Indian Design, admission to which is restricted to a limited number of the best students, maintained its attraction. These students work in the Indian tradition and they produced many interesting works.

To this year's report have been added four comparative charts which show at a glance the progress made by the School during the last 10 years—showing the total expenditure on the School and the total fees recovered, the growth in the number of students in all the sections, the growth of the Commercial Art Section in respect of the number of students, and the number of students who have found employment from the Commercial Art Section.

Normal Class for Drawing Teachers.

During the year under report, 143 candidates from various localities and also from the School of Art with Diploma and Advanced Painting qualifications applied for admission ; out of this number, 40 candidates were selected for admission to the class.

It is gratifying to note that the percentage of Matriculates, S.T.C.s and Under-graduates is increasing every year. This is a very welcome sign as undoubtedly a good general education is a great asset to the prospective drawing teacher of to-day.

During the first term, all the students of the Normal Class had an opportunity of undergoing practical training in crafts at the Reay Art Workshops. With the co-operation of the Drawing Grade Classes and the Drawing Grade Class teacher, practical lessons were conducted.

During the School of Art Annual Exhibition held in December 1940, many of the students' drawings were purchased by the Hyderabad State for their new School of Arts and Crafts in Hyderabad (Deccan).

There is a fairly constant demand for qualified Drawing Teachers and the Normal Class is doing its best to provide suitable teachers for these appointments.

Art education in the Primary and Secondary schools is gradually finding an important place in the school curriculum but much pioneer work remains to be done. The drawing teacher of to-day should no longer consider his subject an isolated one from the rest of the school syllabus, but one correlated to practically all the subjects taken in the school.

Experience has proved that an average general education, especially in its early stage, should be based upon the utilisation and development simultaneously of a student's vision, mind and hand. This combined process of visual, mental and manual activity has proved to bring about the most satisfactory results. The importance of the drawing teacher, therefore, is of great consequence to the training of the average student.

Until quite recently, the drawing teacher confined his efforts and interest more especially to those students who showed special artistic aptitude, and was constantly on the lookout only for those students who showed promise in becoming artists in the more limited sense. This restricted point of view should no longer exist and the efforts of the drawing teacher should be devoted to the fostering of a general improvement in the appreciation of good taste, and not particularly to seeking out only the very limited number who show special aptitude. The specially gifted will always find their right place eventually.

Commercial Art Section.

Thanks to the encouragement received from Government and the keen interest evinced by industrialists, the Commercial Art Section of the Sir J. J. School of Art is able to present a record of continued progress during the academic year 1940–41. The number of students on the roll increased to 206 at the beginning of the session as compared with 168 at the beginning of the preceding session, and a marked increase was registered in the number of lady students. The course of studies is revised from time to time in order to make it more fully responsive not merely to the changing needs of business and industry but also to the variety of artistic talent among the students.

The Government of Bombay has not been slow in recognising the important part which the teaching of commercial art will play in the scheme of vocational instruction as well as in the planning of industrial and commercial expansion. Even in the present difficult times, Government was pleased to sanction several new schemes proposed by the School of Art, such as the opening of new classes for Photography, Block-making and Interior Decoration. The addition of these subjects has increased the importance of the course from the vocational and practical points of view. An equally important decision which has served to enhance the status of the section was the sanction accorded by Government to bringing the Commercial Art examinations under the scheme of the Government Higher Art Examinations.

During the year under report, the students of the Section achieved commendable success in several competitions and exhibitions. Important business houses and other bodies such as War Fund Committees made extensive use of the services of the Section and bestowed high praise on the work produced by it. In pursuance of its ideal for increasing its serviceability to Indian industry, an experiment was made in circularising important business and industrial houses in

Bombay bringing to their notice the pool of trained commercial artists available in the Section. The results of this experiment were extremely gratifying. In response to this circular, a large number of enquiries were received which resulted in the employment of many students who might have otherwise remained unemployed. This experiment of sending employment circulars has served the extremely useful purpose of bringing together the prospective employer and the prospective employee, and has proved to be of inestimable benefit to both students and employers. The fact has been recognised by business houses also as is seen from the many letters of appreciation which were received. During the year under report, in addition to the teaching work, the administrative work was also considerably increased. It is worth noting that in spite of its recent expansion and its diverse activities, the Section continues to be financially more than self-supporting.

The growing appreciation of the usefulness of Commercial Art has been attracting an ever-increasing number of students to this Section, but lest the efficiency of training might suffer as a result of permitting too rapid an increase in the size of the Section, it was decided to hold a preliminary selection test for admission into the Section. 138 candidates applied for admission, of whom only 75 were admitted. This process of eliminating the unfit at the very first stage has served to raise the general standard and calibre of students admitted in the Section during the year under report.

The standard of general education among the students is improving, and every year a larger number of matriculates and graduates is being admitted to the Section, which shows the growing importance which this branch of vocational instruction is receiving in the eyes of the public as compared with purely academic education.

Another important innovation during the year under report was the sanction given by Government for the introduction of a specialisation class which, to start with, consisted of 12 students selected out of those who completed the third year course. Twelve free-studentships were sanctioned for this class and were awarded to deserving students. This class produced excellent work and its progress is very encouraging. The object is to give the students who completed their normal training a further course of practical instruction so as to help them to acquire a fuller acquaintance with the requirements of Business Houses in the advertising field, and also to serve as a marking time period prior to finding employment.

During the year under report, Mr. N. B. Joglekar after passing the third year examination of the Section was appointed as Teacher in charge of the newly started Commercial Art Classes at the Kala Bhavan, Baroda.

The Commercial Art Section displayed a very interesting set of work in the Annual Exhibition held in December 1940. The exhibition showed the great variety of work which is being produced in the Section and was favourably commented upon in the Press. The work was

recognised to be of high standard and as showing great promise. A new feature of the exhibition was Window Display, which was highly appreciated by the interests concerned. This new subject is being enthusiastically pursued by the students of the Section who have already achieved a considerable measure of success, and were able to give a good account of themselves in several practical undertakings in Window Display which were entrusted to them, such as the work done for the "Times of India Storm Relief Fund" and the Government of Bombay Sales Depot of the Department of Industries. The exhibition displayed a large variety of effective poster designs on war propaganda, agriculture, Indian industries and subjects covering many social problems. It may be mentioned here that J. A. Madan, Esquire, C.I.E., I.C.S., Adviser to the Governor of Bombay, in his opening address at the exhibition, bestowed high praise on the work of the section, and was pleased to announce that the section's requirements for the year 1941–42, including new projects, such as starting Photography, Block-making and Interior Decoration classes were being sanctioned by Government.

The subject of Lino-cut designing was introduced in the third year class during the year under review. The students were eminently successful in making lino-blocks which were used for producing attractive Christmas Cards. The lady students of the class have shown great aptitude for this new subject. The Section gave about 250 Christmas Cards free of charge to the War Gifts Fund, Ladies Committee for the Bombay War Gifts Fund and the remaining were exhibited in the annual exhibition along with the original Lino-Blocks. The students of the Section also voluntarily contributed Rs. 50 towards the Bombay War Gifts Fund.

Similarly third year students prepared two stage screens depicting "The Wizard of Oz" (size 12′×18′) and Scottish Scenery (size 15′×15′) in tempera colours for the entertainment programmes staged for the purpose of the War Gifts Fund by the War Gifts Fund, Ladies Committee and by the Scottish Kirk Office, Bombay, respectively.

Students of the section took enthusiastic part in the "Art in Industry Exhibition" sponsored by the Burmah Shell Co., Ltd., Calcutta. A large number of exhibits covering all branches of Commercial Art were sent to the Exhibition. Mr. M. A. Aroor and Miss A. S. Mistry won special prizes of Rs. 150 and Rs. 100 respectively, awarded by Messrs. Tata Iron & Steel Co., Ltd. Several students won merit certificates in the same exhibition.

In the All-India Trade-Mark Competition organised by Messrs. Tata Iron & Steel Co. Ltd., Mr. D. J. Shetty, a first year student of the Section won the third Prize in the Competition. Similarly Messrs. T. P. Satsangi and V. H. Rajwadkar won prizes in the Poster Competition held by the Bihar War Plane Fund Committee. Mr. Satsangi's prize-winning poster is also being used by the Orissa Government for War Propaganda.

The excursion tour is an annual feature of the section. During the year under report, the students of the section visited Aurangabad Daulatabad, Ellora and Ajanta in February 1941. The party consisted of twenty-five students, accompanied by the Teacher in charge of the section and two "Fellows". The tour proved a complete success and gave ample opportunities for the students to broaden their outlook.

During the year under report Government were pleased to convert the post of the Assistant Teacher in charge of the section into one of a Temporary Teacher in Class II—General Provincial Educational Service. Mr. V. N. Adarkar, G. D. Art, Assistant teacher in charge of the section was appointed to the post.

Messrs. V. N. Ranade, G. D. Art, A. M. and F. J. Fernandes, G. D. Art were continued as "Fellows" for this year and Mr. V. Fernandes was transferred from the Painting section to this section owing to the increase of work.

For the third year in succession, the students of this section won the general championship trophy in the Annual School Tournaments.

School of Sculpture.

During the year under report the number of students on the attendance register in the modelling section was 21 in the first term and 22 in the second term as against 22 in both terms during 1939–40.

The results of the Higher Art Examinations for the year under report were very satisfactory. All the 17 students who sat for these examinations, were successful.

It is gratifying to mention that two past students and Diploma-holders of this section Mr. G. B. Bandivdekar and Mr. N. G. Pansare who had proceeded to Europe in 1938 for further studies have returned after qualifying themselves for the Diploma in Sculpture of the Royal College of Arts, London.

The progress achieved by the Department during the year under report was very satisfactory. Works larger than Life-size were executed by students of the advanced classes. Large panels suitable for architectural purposes dealing with different subjects were also included in the course of studies. Works of this type were on view in the annual exhibition of the school and were very much appreciated by the visitors.

The finished plaster casts of students' works are generally in great demand by the many schools and art classes in the Bombay Province and elsewhere. Many examples of the students' works of the Bombay School of Art, sculpture section were purchased during the year. A specially large number of such works were purchased by the Hyderabad Government as suitable examples for the Sculpture Section of the new School of Arts and Crafts recently opened in Hyderabad (Deccan).

Two students of the Diploma class from this section joined the Painting school excursion this year and went to Ajanta and Ellora. The students brought back with them some very instructive plasticine sketches.

Students of the section continued to exhibit their work in exhibitions held in Bombay and elsewhere in India and received well-merited recognition.

Students of the Advanced and Intermediate classes attended the stone-carving class of the Reay Art Workshops twice a week, and have produced some interesting examples of work. Lessons in Modelling were given to the students of the stone-carving class of the Reay Art Workshops twice a week during the year, and similar facilities were also given in the 2nd term to the students of the Normal Class for Drawing Teachers.

Reay Art Workshops.

The number of students on the roll on 31st March 1941 was 103 as against 114 last year.

A noteworthy feature during the year under report was the increase in the sale of work executed by the students. The receipts from the sale proceeds of articles made in the Workshops during the year 1940–41 amounted to Rs. 1,209–11–0 as against Rs. 131 in the previous year. This increase was chiefly due to the exhibition of work held in December. On this occasion many fine examples of craftwork were purchased by the Hyderabad Government for the new School of Arts and Crafts in Hyderabad (Deccan).

The activities in the craft section of the School of Art can best be described as artistic research work in producing new designs based upon the best Indian traditions, and in the making of objects not purely as luxury articles, but articles having a utility value as well as having good design. The virtue of "functional design" so treasured by the practical modern architect is a quality which should pervade the Indian crafts at the present time.

During the year under report, the Government of Bombay opened a Sales Depot in Bombay for the purpose of encouraging the craftsmen in the Bombay Province. Specimens of craftwork executed by the students of the School of Art crafts section will, from time to time, be shown at this Depot. The object in view is not only to show new ideas in modern Indian craftsmanship but to give encouragement and employment to the many skilled Indian craftsmen.

The craft section of the School of Art during the year executed twerty-five Silver Shields for the Government of Bombay. These shields were made for the purpose of presentation by His Excellency the Governor of Bombay to the various villages in the Bombay Province which had previously been awarded the Sir Frederick Sykes Village Improvement Challenge Shields.

As last year the Government of Bombay, through the Director of Industries awarded ten scholarships to sons of hereditary artisans who were selected from the various Districts of the Bombay Province. These scholarships were tenable at the Sir J. J. School of Art and gave these young craftsmen an opportunity to receive suitable training in designing and executing objects of beauty and utility.

Messrs. W. Griffiths and D. David and Mrs. C. R. Gerrard, awarded scholarships to three poor and deserving students of the craft section to enable them to complete their course of studies.

School of Architecture.

At the beginning of the Session there were 131 students in the Architectural Section of this School and at its close 129 as compared with 142 and 131 respectively for the session 1939-40, and 140 and 126 respectively for the session 1938-39.

The students can be classified as under :—

1.	Brahmins	33	
2.	Non-Brahmins	41	(including one girl).
3.	Parsis	17	
4.	Muslims	12	
5.	Jews	3	
6.	Europeans and Anglo-Indians ..	5	
7.	Indian Christians	8	
8.	Jains, Buddhists and Sikhs ..	7	
9.	Marathas	2	
10.	Backward Classes	1	
	Total ..	129	

These were distributed in the various classes as follows:

	Admitted.	At the close.	
1st Year (Preparatory)	29	28	
2nd Year (Elementary)	32	33	(including one girl).
3rd Year (Intermediate)	34	34	
4th Year (Advanced)	28	28	
5th Year (Diploma)	8	6	
	131	129	

According to the revised Schedule I to the Grant-in-Aid Code, the full five years course at this School, bringing the standard equal to that of the Final R.I.B.A. Examination, came into effect for the first time during the session under review. Year after year there is an increasing number of applicants for admission to this Section of the School from outside as well as from this Province. Owing to applicants being in excess of the number of seats available, admission to this section was restricted to those who were either Matriculates or registered as Probationer members of the Royal Institute of British Architects and possessing the required drawing qualifications. This is moreover necessary for retaining the recognition and exemptions granted by the Royal Institute of British Architects to this School and for maintaining the high standard achieved slowly and gradually during the past decade under difficult conditions and circumstances. It may be stated that in view of the exemption from their Final Examination for one full five years course at this School, which has been applied for from the R.I.B.A. it will not be desirable to admit students in the higher classes direct, as in the past, except under very special circumstances, if the uniform high standard and efficiency is to be maintained.

There were over 100 applications and inquiries for admission of which only 54 had both the required qualifications, or whose qualifications were accepted for admittance to the 1st year class of this section of the School, and they were made to sit for an entrance selection examination, at which 46 attended and out of these 26 were admitted.

This year, the first batch of 5 students who have gone through the new course, brought up to the Final R.I.B.A. standard, and having complied with the conditions set out in the revised Grant-in-Aid Code—Schedule I, are appearing for the Government Diploma Examination in Architecture which will exempt them from the Final R.I.B.A. Examination if they pass and their work is approved by the R.I.B.A. Board of Education in London. This is an extremely small number but the new conditions which come into force for the first time, as stated previously, probably deterred many students from venturing to present themselves for this examination without adequate preparation.

100 School students took the various Government Examinations in Architecture at the close of the Session as compared with 99 of the previous session and 98 of the Session 1938–39. There were 137 candidates in all including private candidates and ex-students.

The average number on the monthly roll was 112 and the average daily attendance 97. The amount of fees collected during this session and the two previous sessions is given below :

Session 1940–41.	1939–40.	1938–39.
Rs. 13,648–12–0	Rs. 14,038–14–0	Rs. 11,974–14–0

and out of this Rs. 6,159 in the session 1940–41, Rs. 6,185–2–0 in the session 1939–40 and Rs. 4,356–6–0 in the session 1938–39 were collected from those who came from Native States or from outside the Bombay Province.

The personnel of the regular staff was as follows :—

Professor Claude Batley, A.R.I.B.A., Professor of Architecture.

Mr. C. M. Master, M.A., F.R.I.B.A., Assistant Professor of Architecture.

Mr. P. J. Khambata, G.D. Arch., Studio Assistant.

Mr. G. B. Kshirasagar, Secretary.

The post of the Secretary, School of Architecture, which was in the Vacation Department, was brought into the Non-vacation Department owing to the exigencies of carrying on the office routine work during the vacations.

Mr. M. K. Jadhav, A.R.I.B.A., who was attached to this section of the School as a Visiting Lecturer, had to resign his appointment to take up the responsible and more remunerative post of State Architect at Baroda, and Mr. G. S. Dadarkar, A.R.I.B.A. was given an acting appointment in his stead during the rest of the session. Government was pleased to sanction one additional Visiting Lecturer and one Assistant Teacher from the second term of the session under review, with the result that at the end of the session the following formed the personnel of the Visiting Staff of this section of the School :—

Lecturers.

1. Mr. S. H. Parelkar, A.R.I.B.A.
2. Mr. S. J. Narwekar, A.R.I.B.A.
3. Mr. S. S. Reuben, F.R.I.B.A.
4. Mr. H. J. Billimoria, A.R.I.B.A.
5. Mr. G. S. Dadarkar, A.R.I.B.A.

Assistant Teachers.

1. Mr. R. R. Sarma, A.R.I.B.A.
2. Mr. K. D. Mistry, A.R.I.B.A., M.T.P.I.
3. Mr. W. J. deLima, G.D. Arch.
4. Mr. S. M. Dhurandhar, G.D. Arch.

It is gratifying to record that Mr. S. J. Narwekar, A.R.I.B.A., one of the lecturers who has rendered long and valuable service to the School, has been confirmed in his responsible post as Architectural Adviser to

the Government of Bombay. This appointment will not interfere with his work as Visiting Lecturer.

Mention must be made in this report of the sad demise of Mr. E. C. Henriques, F.R.I.B.A., on May 24th 1940, who was attached to the Architectural Section as a Visiting Lecturer for many years. Besides being a Visiting Lecturer, Mr. Henriques was a member of the Board of Examiners, Government of Bombay Higher Art Examinations, as representing the Royal Institute of British Architects, London. In him the School has lost one of the senior and experienced members of the teaching staff.

This year the Assistant Professor of Architecture accompanied by the Studio Assistant conducted the Annual Study Excursion to Gwalior, Agra and Fatehpur-Sikri during the Christmas Holidays. The party consisted of 39 students of whom 24 joined entirely at their own expense. As in the past the Party brought back a useful collection of measured work, photographs and sketches. The School of Art has to express its gratitude to the Gwalior State authorities for their permission to measure and their general co-operation, also to some of the past students of this section who looked after the comforts of the Party while at Agra and Fatehpur-Sikri.

The 20 candidates who successfully passed the Intermediate Examination were found posts as Improvers, so as to gain practical experience for twelve months in an office of either a practising Architect, Engineer or Contractor of repute.

The Literary and Debating Society of this section has maintained its useful activities throughout the year.

This session, the Architectural section reaped the benefit of valuable additions to the Library owing to the munificent gift of Messrs. Master, Sathe and Bhuta of Rs. 1,000 for a special collection; owing to war conditions the whole collection has not yet been brought together but it is hoped that it will be completed during the coming session.

The George Wittet Memorial Scholarship for 1940–41 was awarded to Mr. N. S. Pissurlenkar, G. D. Arch., a past student of this section, and the Professor Robert W. Cable Memorial prizes consisting of valuable books, for the student of each year of this section of the School standing 1st, will, it is hoped, be awarded for the first time, after the results of the Government Examinations in Architecture are published.

Statistics.

The number of students on the rolls of the Drawing and Painting, Commercial Art, Sculpture and Architectural sections of the School of Art and Reay Art Workshops on the 31st of March 1941 was 705 as

against 729 on the 31st March 1940. This was made up as follows :—

——	Boys.	Girls.	Total.
Europeans and Anglo-Indians	7	6	13
Indian Christians	32	9	41
Brahmins	192	22	214
Other Hindus	228	21	249
Marathas	24	1	25
Kunbis, Kolis, etc.	4	....	4
Artisans	12	4	16
Lingayats	1	2	3
Scheduled Classes	7	1	8
Other Backward Classes	6	....	6
Muslims	41	7	48
Parsis	30	22	52
Punjabi Sikhs	3	....	3
Buddhists	2	....	2
Jains	12	....	12
Jews and others	7	2	9
Total ..	608	97	705

The comparative statement of attendance for the last two years is as follows :—

Year.	Average monthly.	Number at the end of the year.
1939-40	586·6	729
1940-41	618·2	705

The total expenditure (direct and indirect) during the year 1940–41 was Rs. 1,25,107 as against Rs. 1,19,146 in 1939–40.

The attendance of students in various classes was as shown below :—

Name of the Class.	1939–40.	1940–41.
Elementary and Intermediate Drawing Grade Classes	55	14
Commercial Art Classes	148	188
Normal Class for Drawing Teachers	40	40
Drawing and Painting Classes	219	209
Sculpture Classes	22	22
Architectural Classes	131	129
Reay Art Workshops	114	103
Total ..	729	705

The total fee receipts for the year ending 31st March 1941 were Rs. 50,620 as against Rs. 48,787 in 1939–40.

Examinations.

Name of the Examination.	1939–40.		1940–41.	
	Number appeared.	Number passed.	Number appeared.	Number passed.
Elementary Drawing Grade	11	7	13	10
Intermediate Drawing Grade ..	28	20	22	16
Elementary Drawing and Painting ..	51	40	37	27
Intermediate Drawing and Painting ..	39	35	39	34
Advanced Drawing and Painting ..	35	28	36	31
Diploma Drawing and Painting ..	35	26	36	25
Elementary Modelling	4	4	5	5

EXAMINATIONS—*contd.*

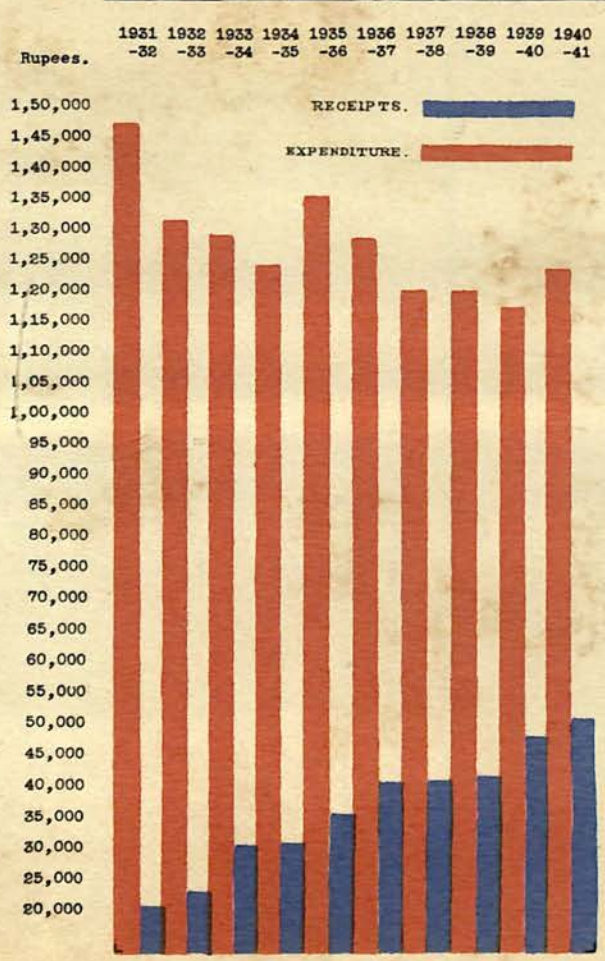
Name of the Examination.	1939-40.		1940-41.	
	Number appeared.	Number passed.	Number appeared.	Number passed.
Intermediate Modelling	4	3	5	5
Advanced Modelling	3	3	3	3
Diploma Modelling	5	5	4	4
Elementary Commercial Art ..	..	..	68	54
Intermediate Commercial Art ..	..	..	72	52
Advanced Commercial Art	..	..	27	15
Drawing Teachers'	40	25	40	23
Elementary Architecture	34	*18	31	*19
		†5		†2
		‡6		‡3
Intermediate Architecture	28	*18	32	*15
		†7		†5
				‡4
Advanced Architecture	17	*5	24	*14
		†10		†7
Diploma Architecture	19	18	6	..
Total ..	353	283	500	373

*In both the Groups i.e. " A " and " B ".
†Group " A ".
‡Group " B ".

Account of Receipts and Expenditure of the Sir J. J. School of Art, Bombay, for the year 1940-41.

Receipts.	School.	Workshops.	Total.	Expenditure.	School.	Workshops.	Total.
	Rs.	Rs.	Rs.		Rs.	Rs.	Rs.
Fees	48,352	2,268	50,620	Pay of Officers	38,869	2,328	41,197
Sale proceeds of articles ..	....	1,210	1,210	Pay of Establishment ..	26,525	11,008	37,533
Miscellaneous	705	....	705	Compensation, Allowances and Honoraria	13,028	577	13,605
				Travelling Allowance ..	657	....	657
				Contingencies	17,374	4,973	22,347
Excess of expenditure over income	47,396	15,408	62,804	Excess of Income over Expenditure	....	....	....
Total ..	96,453	18,886	1,15,339	Total ..	96,453	18,886	1,15,339

CHART SHOWING THE PROGRESS OF THE SIR J. J. SCHOOL OF ART FOR THE TEN YEARS 1931 - 1941.



The number of Students in the School in all sections.

The growth in the number of Students in the Commercial Art Section since its inception. 1935-41.

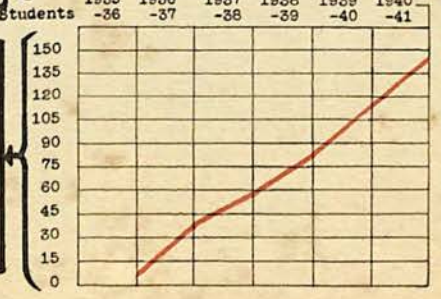


Chart showing the number of Students who have found employment as a result of their training in the Commercial Art Section.

G.P.Z.P. POONA, 1941.

APPENDIX

Containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1941.

NOTICE.

All enquiries regarding the rules and syllabuses for the Drawing Grade Examinations (Elementary and Intermediate Drawing Grade Examinations) should be addressed to the Inspector of Drawing and Craftwork, Bombay Province, Bombay.

Particulars regarding the Higher Art Examinations such as Drawing and Painting, Modelling, Architecture, Commercial Art, Drawing Teacher's, Drawing Master's and Art Master's Examinations, should be obtained on application to the Director, Sir J. J. School of Art, Bombay.

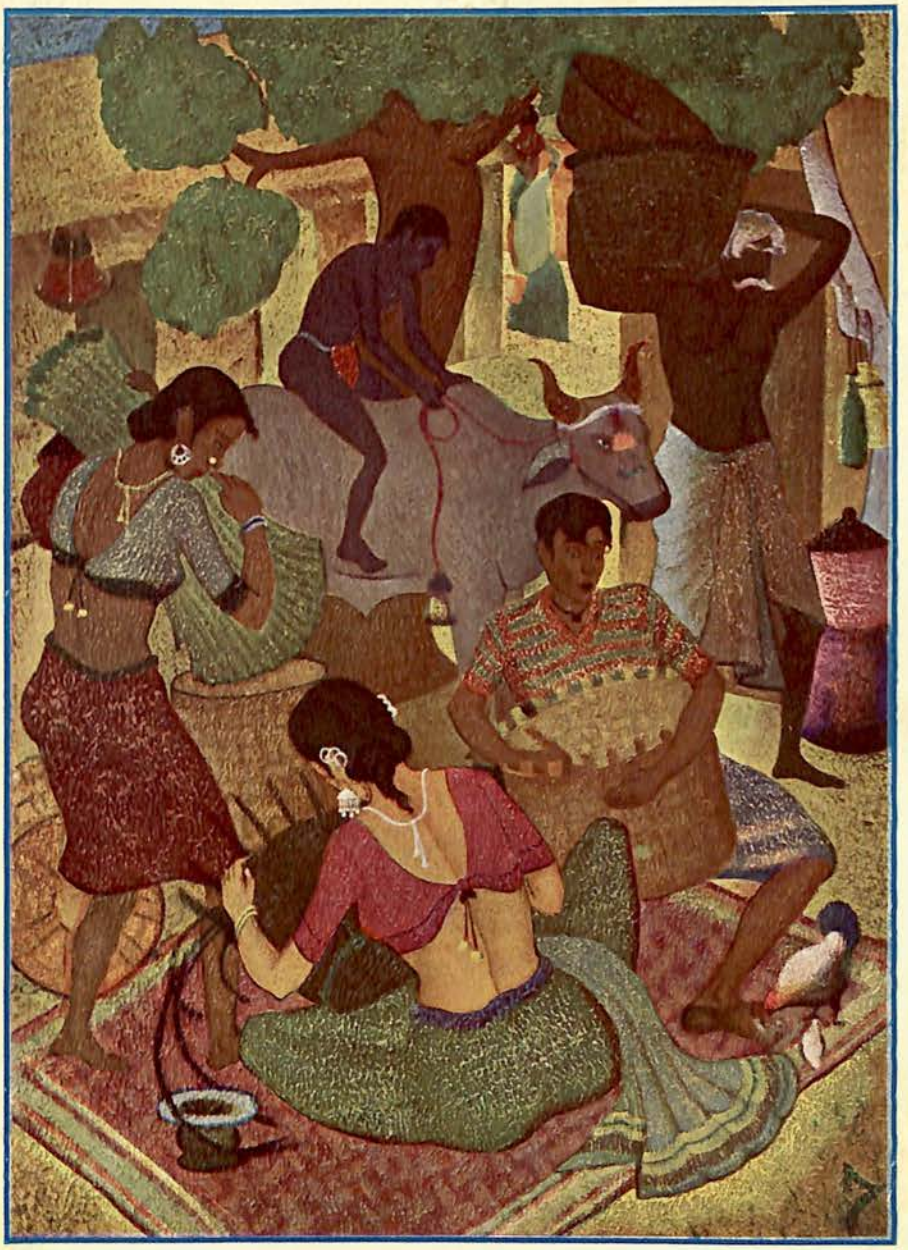
Copies of this publication are stocked at the Government Book Depôt, Charni Road Gardens, Bombay, to which application for copies should be made direct.

CHAS. R. GERRARD,
Director,
Sir J. J. School of Art, Bombay.

Bk No 12—2a

Diploma Examination in Drawing, and Painting.

MURAL PANEL.



Choudhary, G D — *Sir J J. School of Art, Bombay.*

REPORT OF THE EXAMINERS UPON THE WORK DONE BY THE CANDIDATES AT THE DRAWING AND ART EXAMINATIONS, 1941

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING, MODELLING, AND COMMERCIAL ART.

Examinations in Drawing and Painting.

Elementary Examination in Drawing and Painting.

The number of candidates who entered for this examination was 158 out of which 154 were present throughout and 4 candidates were absent.

The result of the examination was on the whole good. Out of 154 candidates, 121 were successful.

Perspective.

On the whole, the papers worked out by the candidates were satisfactory. The candidates appeared to be familiar with the various perspective definitions, but they should pay more attention to accuracy and neatness in working out the main problem.

Perspective is an indispensable study for all branches of artistic expression. The subject, is not merely a mechanical process demanding accuracy, but can, if properly appreciated, be used with creative application. The mechanical process in working out a perspective problem also provides, as it were, an exercise in discipline for the painter. Candidates should work with precision to overcome the tendency of slovenliness.

Memory Drawing.

The work in this subject was fairly well done. There is generally a tendency, however, for candidates to become conventional in their treatment, and to produce something which is in the nature of a design. This is not asked for in this test. The examiners expect to see evidence of a keen observation, a quality which every artist is expected to possess.

Decorative Design.

An interesting set of work was produced. The difficulty which most candidates seem to experience in the practical side of the question, relates to the suitable treatment for the particular material proposed

for the work. This is an important matter which should receive more attention, because the character of the material used in any design is a fundamental question which imposes its own logical treatment, and the success or failure of a design depends upon such recognition.

Head from Life.

The work in this subject was somewhat below standard. This is particularly a test in which the candidate can show his power of draughtsmanship. The examiners would like to see more pure drawing and less importance given to the expression of light and shade effects, which incidentally is often used as a concealment of inferior drawing.

Still Life.

This subject appears to be a favourite subject with the candidates. On the whole, the set of work produced showed that they had entered into the true spirit of inspired work. A good sense of colour and composition was also evident.

Antique.

The general quality of the work was below standard. More attention should be given to the study of Antique. It would appear that insufficient practice is given during the course of a candidate's training. As in the subject of "Head from Life" candidates usually try to get quick effects by tricks of light and shade, which incidentally do not always express true significant form to the same extent as pure line drawing.

Intermediate Examination in Drawing and Painting.

Eighty-eight candidates appeared for this examination out of which 69 passed.

Anatomy.

The general standard of the work was rather feeble, with only occasionally a good set of papers. Although some of the diagrams which were given for candidates to fill with bones or muscles were straightforward questions, not many were capable of drawing perspectively and in their relative position the bones or muscles required. The given diagrams should in themselves have given the clues to the answers, but the candidates did not avail themselves of the opportunity. The importance of anatomical study in correlation to the painter cannot be over-emphasised and the subject should be more systematically studied.

Memory.

Some interesting drawings were done, and many drawings showed that the candidates gave full expression to their powers of observation.

Pictorial Design.

This subject again yielded a number of successful results. The candidates showed evidence of an appreciation of pattern making and also displayed a good sense of colour.

Figure from Cast.

The result of this test was about the average standard. There were few drawings one could describe as excellent. Too much attention was given to light and shade effects, a task which most candidates found they could not finish in the time allotted. It should be obvious to the candidates that the examiners do not expect a highly finished study in light and shade in the short time allotted for this test. What the examiners expect is a drawing showing good proportion, action and pose, executed in an expressive line.

Painting from Life.

The work on the whole was very satisfactory. A few works were of outstanding merit and some of the candidates had not only tried to copy the model but had made an attempt to express themselves in a personal and original manner.

Advanced Examination in Drawing and Painting.

The candidates who sat for this examination numbered 75 out of which 52 passed. The work on the whole maintained the standard of last year.

Anatomy.

The papers submitted by the candidates in this subject left much to be desired. Only 40 per cent. of the candidates answered the compulsory question. Many of the answers were too sketchy, and insufficient draughtsmanship was shown in the representation of the muscular forms, and in perspective as a result of the figure in action. The real purpose of anatomy study was lost sight of in many cases where flat diagramatic anatomy forms were merely shown instead of showing intelligently the effect of the movement of the muscles due to action. A good anatomy drawing should show cause and effect to which the respective muscles are subjected.

Time Sketch from Life.

The general standard was fairly good but only a few drawings were recommended for reproduction. Many of them were too sketchy and in many cases the candidates attempted to represent what appeared to be imaginary light and shade. If more time had been devoted

to a sound construction of the figure the time would have been better spent. Some candidates who used charcoal as a medium, through lack of experience found it a messy medium. Very few pure line drawings were submitted. The examiners would again emphasise the importance of pencil line as a more direct means of expression in this test. This would no doubt produce a less number of " flashy " drawings, but would, on the other hand, give candidates an opportunity to display their powers of draughtsmanship.

Head from Life.

A large percentage of the candidates did well in this subject. The models placed before them were colourful and interesting, and gave much scope for artistic treatment. Many candidates, however, did not pay sufficient attention to the underlying structure of the head, and were inclined to devote their attention to colour and the technique of painting.

Painting from Life.

The remarks given under " Head from Life " would very well apply to the test in Painting from Life. There were quite a number of promising works. It was noticed that candidates did not give sufficient attention to the hands and feet, and spent too much time on irrelevant folds of drapery. The colour on the whole was good. There is still a tendency, as in the past years, for candidates to express themselves in a photographic manner. Although the examiners do not discourage careful attention to details at the same time a broader conception of the subject as a whole is desirable.

Composition.

For the past few years, candidates have shown marked progress in their ideas of composition. This year was no exception, and quite a number of good compositions were executed. In some cases, the candidates showed marked ability in their composition, but lacked the power to carry them out as complete works. The colour schemes were on the whole very good. There were a few candidates who tried to express themselves in a most realistic manner but with little success, because their wrong treatment demanded realistic light and shade, which they were not capable of showing as their work was purely imaginary.

Diploma Examination in Drawing and Painting.

Out of 51 candidates, 33 came out successful, one student was absent throughout. Although the percentage of successful candidates is higher this year as compared with that for the last year, there were fewer outstanding works.

The compositions on the whole were quite good, and it is noticed that within the last few years candidates have shown marked progress in their sense of composition. More attention is being given to the fundamental basis upon which composition is constructed, but the examiners would, however, like to see more originality. As far as the colour schemes were concerned, there were no works which could be considered of a low standard. The set of work on the whole, however, was rather sombre in colour, which is difficult to account for. The Indian artist to be true to his environment in a country full of sunshine and rich in prismatic colour should seldom have reason to express himself in drab colours. Some candidates seemed to be far too interested in their technique, and devoted much of their time to thick impasto painting. Candidates are advised to give more attention to the first stages of the work in the matter of drawing and should realise that no matter how good the composition and colour scheme may be, and no matter how effective the technique of the painting may be, the final success of their work depends upon good draughtsmanship. Candidates would do well to remember that the Diploma Examination is a test representating a five years' art training and the examiners expect a high standard of work incorporating the aesthetic essentials to produce a good work, i.e. a good conception of the subject, draughtsmanship, composition and an appreciation of good colour and tone values.

MODELLING EXAMINATIONS.

Elementary Examination in Modelling.

Six candidates appeared for this examination out of whom five passed. There were three different subjects—Modelling from Nature, Head from Cast and Modelling Design—in which the candidates were examined. The average standard of work in all the subjects was satisfactory. " Nature Study " was unusually good and the same may be said of the subject " Design ", though in some cases candidates failed to give the same importance to the question of design as to that of modelling. Though candidates were not restricted to inserting any particular bird in the design, the peacock appeared to be the common feature in most of the works. " Head from Cast " was in some cases well attempted. More attention should, however, have been given to the underlying construction of the skull in relation to the superficial modelling.

Intermediate Examination in Modelling.

The number of candidates for this test was five and all of them passed. There were four subjects in which the candidates were examined. " Anatomy " appeared to be the subject most neglected by the candidates. It would appear that the candidates do not realise the importance of anatomy and how far its neglect affects the general standard of their work. In many such cases, candidates lost considerable marks through their lack of anatomy knowledge. " Figure from Cast " was successfully carried out. " Head from Life " was rather

disappointing. The objectionable habit of covering the work with small pellets of clay, produced in some instances a mannered technique. The time could have been better occupied in obtaining the character and portraiture qualities which many candidates failed to get. "Designs" were not as a whole satisfactory. In some cases figures were anatomically incorrect and were badly modelled and the figures which should have formed the important features of the design were in many cases subordinated by the background decoration.

Advanced Examination in Modelling.

Four candidates appeared and three passed. "Modelling from Life" was well done. Though the subjects given for the "Composition in the Round" gave plenty of scope, no candidate, however, was successful in arranging the group in a compact manner. Candidates paid more attention to the finishing details, rather than the general shape and arrangement of the figures, which are the most fundamental considerations necessary to form a successful composition in the round. The subject for "Relief Decoration" was well tackled, and candidates were able to make up in this subject and compensate for the loss of marks in the weakness they had shown in the test of composition in the round.

Diploma Examination in Modelling.

Four candidates appeared for this examination and all passed. Two subjects were given for a panel in relief and the option for selecting one was left to the candidates. The treatment of the subjects was satisfactory and the general standard of the work was very promising. It must, however, be pointed out that candidates should aim for simplicity in composition, and should also aim for a more sculptural treatment. The works executed by the candidates although skillfully done, were inclined to a naturalistic treatment. The medium of clay which gives freedom in plastic execution, also provides a source of danger in the candidates drifting into a naturalistic treatment. The work done in clay is only a means to and end; the final production should be imagined as being finally executed in stone carving. If this important point were more fully appreciated, the treatment in clay would tend to become less naturalistic and consequently conform to a convention more suitable for sculpture.

EXAMINATIONS IN COMMERCIAL ART.

Elementary Examination in Commercial Art.

The work produced by the candidates in this Examination was of a high standard. Although it was the first Government Examination to be held in Commercial Art it was encouraging to note that the candidates showed a good grasp of the subjects. In all, sixty-eight candidates appeared for the examination and nearly 80 per cent. of them were successful.

Letter Head.—Some of the candidates executed their designs very well. The appropriate choice of the type faces and the proper use of the colours in designs were attempted by some candidates were really creditable. Only in a few cases were the Trade Marks suitably worked out. A few candidates entirely ignored the essential good points of a " Letter Head " by using heavy types, elaborate treatment, and dark tints for the paper. In many cases the display of " Trade Mark " was not appropriate to the subject.

Press Layout.—This subject was very satisfactorily tackled by the majority of candidates. Some layouts were excellently and cleverly planned on original ideas. In few cases, the layouts were over-crowded in the small size of one column. Some candidates failed to understand the selling points of the given subject and therefore were not in a position to put proper emphasis on certain important components like the object, name-plate and slogan. Certain layouts, due to the lack of arrestfulness, good composition of masses, unity and proper balance, appeared very flat in effect and therefore unsatisfactory.

Roman Lettering.—Although the slogan was found to be a little lengthy, it was very satisfactorily finished by many candidates. The character of Roman Lettering and the spacing of the letters in the design were very skillfully done. More than 50 per cent. of the drawings were quite legible, highly finished, clear and neat in appearance. One candidate attempted a vernacular script. Only in very few cases did the candidates fail to get the correct spacing, form, and the character of the lettering which are the fundamental points of the subject. Out of the 68 candidates who appeared for the test, only five failed.

Book Jacket.—Some of the designs were striking in colour and ideas, and appeared very attractive. The average standard of this subject was very good. The majority of the candidates attempted the subject with economy in the use of colours, with a simple and bold display giving a sense of propriety, while some of them failed to secure simplicity and economy of colours in the design for printing, and thus made the designs too elaborate in display and the choice of colours inappropriate. In some cases the rough key sketches were better than the final sketches executed by the candidates. In certain designs it was noticed that too much copy matter was introduced which made the designs " crowded ". Presentation in appearance, i.e. " get-up " of a Book Jacket being the important feature of the subject, the candidates should utilise the copy-matter in the most suitable manner without making a crowded design. Most of the designs were based on symbolic and abstract ideas with modern treatment.

Written Test.—Although the majority of candidates showed a grasp of the subject, it was found that few could express their answers precisely. Except in a few cases, answers were unnecessarily lengthy and not to the point. Certain questions were asked to test the

knowledge of the theory and practice of commercial art, and also dealt with general information on the subject. On the whole, the candidates attempted this paper satisfactorily.

Poster Design.—The general standard of the work was good and encouraging. Some candidates executed the designs in a bold and simple treatment which is an essential quality of Poster Designing. Good display of the object is the asset of a Poster Design. But this cannot be achieved unless the foundation of good expressive drawing in the work is maintained. Due to the over-working of certain posters, the designs appeared too elaborate, and indicated that the candidates could not carry out the work on proper method. In many cases the colours in their proper visibility values were used in designs. Particularly the layouts and the colour schemes were excellent and a number of designs were neatly executed by the candidates.

Oral Test.—Nearly 50 per cent. of the candidates gave apt replies in this test. The oral test for the Commercial Art students is intended to find out whether the candidates have the necessary capacity to satisfy their prospective clients by properly explaining their work with tact and ability to deal with business men. Some candidates were quite bold and alert in conversation. Lady students gave satisfactory replies. In three cases, the candidates could not explain their views in English, although they could follow the questions very well. Such candidates were allowed to reply in their respective regional languages but their replies were unsatisfactory. The questions were based on general information and practical experience on the subject.

Intermediate Examination in Commercial Art.

The work executed by the candidates at this Examination was quite satisfactory. It is encouraging that many candidates executed their work on original lines. Some of the designs were extraordinarily good and were executed with a professional touch. In all, seventy-two candidates appeared for the examination out of which, one candidate passed in the First Class, six in the Second Class and forty-five in Pass Class, the percentage of successful candidates being 72.

Head Study.—Many of the candidates failed to tackle this subject satisfactorily. In several cases the construction of the head was not correctly drawn. Without first making a correct outline of a human head, candidates put in unnecessary details. The illustrations of the heads failed to give the vigorous expressions on the faces as required in the question paper. Only a few sketches were satisfactory, methodical and suitable for the purpose. It is necessary that the candidates should pay more attention to drawing as a vital part of Commercial Art work. It is therefore essential that candidates should practise more sketching to improve their figure drawing. In this test the candidates were asked to draw two human heads—one male and one female—without the help of the life models or references.

Press Layout.—It is a matter of satisfaction that the Press-layouts executed by a majority of candidates were up to the mark and well suited to the purpose. Some of the Press Layouts were excellent in execution, but there were a number which were badly lacking in good drawing, display and neatness. It was noticed that some of the candidates attempted to make a convincing statement of selling points through their Press Layouts by introducing a suitable illustration of the object, slogan and name plate. As required in the question paper, few candidates successfully introduced a panel, trademark, and a border, and as a result failed in the attempt, consequently making the design very crowded. The question of a "Special Offer" in the press layout was generally satisfactorily tackled by many candidates. The majority of them overlooked the importance of Trademarks in the layouts, when it was particularly asked for in the question paper, and as a result there were very few really good trademarks introduced.

Written Test.—It was observed that few candidates could follow the question paper intelligently and could not express their ideas very well, while several other candidates laboured to reply to the questions in a round about way. In the test most practical questions were asked, still many candidates seemed to have found the question paper a little difficult and they could not express the answers precisely. Some answers were too lengthy and not to the point. In a few papers the notes were intelligent and were sufficiently expressive to show the candidate's general knowledge of the subject. It was noticed throughout that writing a lengthy paper was considered by some candidates to be to their advantage. This is not so. Answers should be as brief and to the point as possible and expressed in a business-like manner.

Lettering Modern.—It was surprising to find that many candidates did not fare well in this subject. A majority of drawings were unfinished and unsatisfactory. It was noticed that the candidates found the slogan a little lengthy, and therefore they could not finish it in time. Generally in all the papers, the style of lettering was neither sufficiently modern nor suitable to present day advertising. A better type of lettering was expected from the candidates than those already available in the Printing Presses. Except in one or two cases no attempt on original lines was made. There is ample scope in Modern Lettering for originality and therefore candidates should not neglect this subject at the advanced stage of Commercial Art. Lettering is a dress-up for press layouts or posters and therefore publicity much depends upon it. The candidates should not lose sight of the forms, proportion and beauty of lettering. Neatness and spacing was badly lacking in several drawings.

Label Design.—The work produced by the candidates in this test reached a good standard. Some of the designs were conspicuously good in colour, form and neatness. This subject demands much attention of the candidate to finish his work more carefully. Certain designs were attractive in colours, but it was noticed that no attempt was made to get the maximum effect with the minimum number of

colours, in order to make the designs less expensive for printing. Label Designing requires special study of design and a good colour sense. Certain designs were crowded and illegible. One candidate had even introduced copy matter in a perfumery label with a slogan and an elaborate border. It was noticed that the candidates were very hasty in the execution of their work and had not taken a systematic approach to the subject by preparing key sketches in pencil and colour. In such a subject, it is very essential to develop a drawing in its final stage through a well thought out plan. Labels of products are of permanent importance and not to be changed often like posters, therefore they must be as definite as possible.

Poster Design.—Some of the designs produced by the candidates were excellent and showed progressive work in the subject. It is quite clear that poster designing is a very popular subject with the candidates. Candidates should not indulge in making an attractive piece of work in Poster Design without realising its function as a forceful piece of publicity work. It must also be noted that simple and bold poster designs yield better results. It was noticed that in some posters foreign costumes and figures were used. It was necessary for the candidates to secure an Indian appeal in their designs by adopting an Indian atmosphere, i.e., regional languages, likes and dislikes of Indian people, in order to make a selling appeal of the product. Some of the designs were ultra modern and therefore beyond the average imagination of the masses in India. Although the designs were excellent in quality and elegant in display, still it was observed that there was too much influence of Western ideas. The candidates should not lose sight of the fact that they have to produce posters to sell Indian goods to the Indian masses, and therefore it is necessary to cultivate the habit of producing work on a purely Indian traditional style, and not merely an imitation of Western ideas. It was encouraging to note that there were some attempts on individualistic lines, which if developed and given scope, would certainly bring forth a good style suitable for Indian Poster Designing.

Oral Test.—The technical questions put to the candidates to test their knowledge of Press Layouts, Label Designs and Poster Designs were, in many cases, correctly answered. Some of the candidates could not follow the right sense of the simple questions and consequently they were handicapped. The candidates were also asked to plan a rough Press Layout on the Blackboard which they did with full confidence. In some cases the expressive power was rather weak and the candidates could not reply properly even in their own regional languages. Lady candidates, however, gave satisfactory replies. It is advisable that the candidates should read suitable books and magazines on the subject of Commercial Art and Advertising to gain a wider general knowledge of the subject.

Advanced Examination in Commercial Art.

The general standard of the work was not very encouraging, the majority of the candidates were lacking in good drawing. In a few cases it was noticed that figure drawing had been neglected. In this advanced stage of studies, certain candidates had not paid proper attention to lettering which is the principal medium of Advertising Art. Out of the twenty-eight candidates appearing for this Examination, none could be placed in the First Class; four candidates passed in the Second Class and twelve in the Pass Class. The percentage of successes was 57.

Cinema Slide.—The candidates showed technical understanding of the subject very well. They were asked to prepare a sketch suitable for a negative required for colouring. Some candidates were rather inconsistent in the execution of their work through the different stages of the subject and consequently could not correctly convert the coloured suggestion of the Cinema Slide into a Black and White treatment. In some cases, slogans were too lengthy and the display complicated. Cinema slides should be very neat and simple for one to read at a glance. The majority of coloured sketches were forceful and modern in display. The average standard of the work was quite satisfactory and showed progressive ideas.

Written Test.—Questions relating to the theory and practice of Commercial Art were given, but only a few candidates could answer the questions precisely and to the point. Majority of the candidates formulated their replies to the questions from their class room notes, instead of writing from their general knowledge of the subject. Nearly 50 per cent. of the candidates could not express themselves properly. Lack of general knowledge and information beyond the set course of studies was a serious drawback noted. It is essential for a successful Commercial Artist to possess a wide knowledge in addition to class room study by regularly reading up to date Books and Magazines on the subject of Commercial Art thus increasing his general knowledge of the subject to make himself versatile.

Press Layout.—Many candidates showed a good deal of skill in this subject. It was noticed that a majority of them had introduced Easter Eggs in their Press Layouts, probably to make them more suitable for Easter Publicity as required in the question paper. But the display in such layouts appeared thereby rather monotonous through lack of originality. The candidates must always endeavour to secure freshness in their designs by avoiding stale ideas or commonplace features. It was satisfactory to note that some works displayed originality in modern display, technique and a correct approach to the sales campaign of the articles in question. Several candidates have shown the important selling points of the articles by way of introducing section drawings in the Layouts with suitable head-lines and copy matter. Advanced knowledge of Press Layouts and proper understanding of the subject was satisfactorily reflected in the work produced by the candidates.

Retouching Photograph.—The majority of candidates could not finish their work in time. Some candidates attempted to retouch the photograph without the help of "French Curves" and Bow Pens, which are very useful instruments for such type of retouching work. Only in two cases was the retouching work satisfactorily done; all important features of the subject were very carefully touched up and made more clear than the original photograph, which was the main object of the test. Some of the candidates could not give an even gray wash over the photograph and the masses of light and shade were badly drawn and distorted. In this subject the candidate requires great patience, steady hand and a capacity to finish the drawing in its minute details. It was noticed that some candidates were particularly lacking in the habit of detailed workmanship and therefore the results were unsatisfactory. In some cases the retouching work was so unsuccessful that the car looked much older instead of looking like a new one. This was mainly due to lack of patience, care and use of the proper instruments. Retouching of Industrial designs cannot be done by free hand.

Illustration.—Except in a few cases the work in this subject was found to be much below the required standard. The candidates were asked to draw the illustration from memory. Several candidates attempted to visualise the expressions on the faces without making a correct anatomical drawing of the head or the figure. Constant practice of sketching is very essential to improve this subject. In this subject only a few candidates were successful, as the illustrations executed by others were not suitable for advertisements.

Poster Design.—There was nothing of outstanding merit in the work produced by the candidates in this test. Many posters were designed on common-place ideas and monotonous colours. The candidates for this higher Commercial Art Examination should display special study of every important feature of Poster Designing such as colours, unusual angles, techniques in textures, appropriate lettering and slogans, etc. Several candidates could not even distinguish between the types of lettering required for posters and press layouts. There were several posters based on original ideas and arrangement but they were badly lacking in necessary contrast of colour. Simplicity and bold treatment of masses is essential for the successful execution of Poster work. There were only few posters which told the message in a direct way.

Lithography (Practical).—While considering the practical side of the test it was observed that the majority of the candidates had acquired a fair knowledge of the elementary principles of lithography which is absolutely necessary for the present day Commercial Artist. Among the candidates examined, the first few candidates were very much confused when replying to the questions and had prepared the practical lessons without understanding the questions properly. In one case the candidate being over-confident, instead of showing the right process, asked for much lithographic material which was not required for the right process, and ultimately could not come to a final conclusion.

Three candidates were asked to take out the proofs of the Litho Designs which they did to the satisfaction of the examiners. Two dumb students also presented their work satisfactorily.

Oral Test.—In this test many candidates lacked in power of expression and therefore could not satisfy the examiners. The purpose of the test is to see whether the candidates have the necessary boldness in conversation and precision in replies. The candidates of this advanced class should study the tact and style of business conversation as they would have to come in contact with the various types of business men of Industrial and Commercial Houses. Moreover they should study by observation good manners and etiquette which are essential qualities required for the Commercial Artist in order to create a good impression and inspire confidence at the first business interview. The general standard was not up to the mark, since the Commercial Artist should have a general knowledge of the subject, it is advisable that the candidates should always be on the lookout for new ideas which would certainly broaden the views in their artistic outlook.

2. REPORT ON THE DRAWING TEACHER'S EXAMINATION.

Fifty-eight candidates appeared for this examination, out of which thirty-three came out successful. Two candidates were placed in the Second Class whilst the remainder were placed in the Third Class. Although the results on the whole were not as satisfactory as could be wished, it should be realised that every year there is a natural tendency for the examiners to raise the standard of work.

Geometry and Perspective.—The general standard in these subjects was not encouraging, although perhaps better attempts were shown in Perspective than in Geometry. It should be emphasised that Geometry is a very essential subject to many of the correlated subjects taught in Primary and Secondary schools and consequently should receive more serious attention of the candidates.

Blackboard and Lettering.—The work in this test showed variation. Those candidates who held special qualifications in Drawing and Painting produced very good work but it was noticed that these candidates were inclined to elaborate their work unnecessarily. The subject demands simplification in order to serve its real purpose in demonstrating graphically by means of a rapid drawing before a class of students. More attention should be given to the essentials of the story to be depicted. The subject of lettering showed improvement and the candidates secured good marks in this subject.

Nature Drawing.—The work was good and encouraging. Some of the drawings reached a standard of excellence. The decorative renderings of the natural specimens showed improvement as compared with previous years.

Design.—The designs submitted had merit, but in many cases lacked understanding of the material in which the design was to be executed. Even a theoretical knowledge of the restrictions imposed by the material in the execution of its design would be helpful to candidates in this test. Candidates would do well to concentrate on this aspect of design.

Object Drawing and Light and Shade.—The general standard of the candidates in this subject was quite good. A higher standard should, however, be attained. The importance of Object Drawing cannot be overestimated, as it is one of the fundamental subjects taken in the Primary and Secondary Schools. It should hardly be necessary to point out the importance of good proportion and construction, for without these essentials the whole purpose of the Object Drawing Test is defeated. It should also be noted for the guidance of candidates that the purpose in shading objects is to assist in the representation of the various significant forms of those objects: whether it be treated in wash or line shading the motive is the same. Therefore lack of understanding of the forms to be shaded can only result in irrelevant and meaningless technique.

Memory Drawing.—The results of the test were tolerably good. Common mistakes usually found in previous years were not so much in evidence. The study of figures, birds and animals in nature apparently needs more careful observation on the part of the candidates.

Clay Modelling.—Although the subject given this year was rather unusual, candidates did particularly well in this test, which is creditable to both them and the teacher. It is most encouraging to note that this important subject is receiving more attention than hitherto, especially in view of the fact that modelling provides a very suitable outlet for the training of children not only in handwork but also in the appreciation of form.

Written and Oral Test.—This is perhaps one of the most important tests for judging the teacher's personality and general knowledge. It was generally found that either due to nervousness or lack of knowledge many candidates did not confine themselves to the questions asked. Even simple general questions in many cases could not be answered. If this was due to a state of nervousness, it is quite clear that the candidates need more confidence in themselves—a quality very essential to a teacher.

3. REPORT ON THE DRAWING MASTER'S EXAMINATION.

There were 8 candidates admitted to this examination of whom 5 came out successful. Considering the individual attainments in Painting of some candidates, the examiners expected a still better standard of work, but felt disappointed at what was actually produced by some which for the most part was not much beyond the average standard.

Ornament from Cast.—The cast set for this year's examination was, more or less; similar to that for the preceding year, and the candidates fared well in this test. The usual weakness in depicting the ornament was still noticeable, and the examiners would again suggest to the candidates the necessity for making careful studies of Indian Ornament to be found in abundance on old temples, tombs, mosques, and in historical places, if they wish to pass in this test with credit.

Still Life.—Candidates took an unusually long time for arranging and grouping the objects supplied to them. In some cases, the contrast of the back-ground was not in harmony with the objects, which sacrificed the beauty of the whole group. In one or two instances, candidates were found to show much hesitation in the final arrangement of the groups which made a bad impression and resulted in some reduction in marks.

Design.—The results were quite commendable this year, and six out of eight candidates made a successful design for a " Tea Tray ". Attempts to prepare a design suitable for inlaid work on wood or silver were particularly praiseworthy. In one instance, however, the candidate failed to prepare a suitable design for the given purpose.

Nature Drawing.—Candidates seemed to have given proper attention to this subject, for a number of good drawings were submitted. The colouring was fairly good and the decorative renderings of the specimens showed a general improvement upon those submitted in the past.

Written and Oral Test.—The questions set at the Written examination were rather easy and of a general nature; yet they proved new to the candidates who did not seem to have studied the new problems of educating the young. Candidates selected Drawing as the most suitable means of educating the young of the given three, viz. (1) Radio, (2) Film, and (3) Drawing; but the reasons in support of their answers were neither to the point nor indicative of their comprehensive or comparative study of the three means. Interrelation of Drawing to other possible branches of knowledge was neither sufficiently appreciated nor understood.

Question No. 4 yielded varied illustrations purely based on individual mode of expression. The essence of a written message was to be conveyed through graphic illustrations. In other words candidates were asked to substitute one medium of expression for the other. Candidates found this question difficult and though a few tried to attempt this question, their illustrations were not informative of the composition, piece by piece, to the reader. This is an advanced study of Illustrative Drawing, and it is hoped that with practice, Drawing Teachers will be able to do it justice without difficulty.

In the Oral test, it was found in certain instances that candidates could not express themselves orally to the same extent and efficiency as they were able to do so graphically. The teachers in Secondary Schools should understand that oral expression is as necessary to their profession as the graphic expression.

4. REPORT ON THE ART MASTER'S EXAMINATION.

Eight candidates appeared for this Examination out of whom six passed.

Although the work this year was perhaps slightly better than that for the last year, it was really not of a sufficiently high standard such as could be expected from candidates qualifying as Art Masters.

Figure from Cast.—This subject was poorly represented, and the highest mark given was only 55 per cent. Candidates showed a lack in understanding the construction of the human figure; the limbs appeared detached from the rest of the figure and lacked unity. It was obvious that the candidates had observed in a piecemeal manner, the figure placed before them. Backgrounds were usually darkened to produce an artificial "flashy" effect of the drawing. Such artificialities cannot compensate for lack of constructive drawing and should be discouraged.

Still Life.—This was probably the only subject in which all the candidates excelled themselves. The standard was excellent.

Life.—The standard of work in this subject was only average. The remarks given above under "Figure from the Cast" would also apply very well in this test. The colour schemes were rather drab; this was rather surprising in view of the fact that the same candidates had shown a fine colour sense in their previous "Still Life" test.

Design I.—This test was poorly represented; the highest mark was only 55 per cent. Not a single design came up to the standard expected from an Art Master. Almost all the candidates ignored the technical requirements for suitable reproduction.

Design II.—This second paper produced a set of work better than the 1st Design paper. Majority of the candidates attempted the poster representing "Defend India" but only two designs were successful from the technical point of view; others who attempted the design for a screen in ivory and mahogany wood did not fully recognize the limitations of the material used. Although "Indian Design" was asked for, very few designs resembled anything approaching "Indian" motives and treatment.

Memory.—The majority of the candidates did very well in this test. It was refreshing to notice that some candidates successfully combined two different questions in one picture forming a good and original composition.

Written Paper.—Three out of the eight candidates did rather well in this test.

General questions on art matters were asked to test their general knowledge, but the majority of the candidates, apparently not being able to answer the question wandered aimlessly on to other subjects. Many of the answers were unduly lengthy and whatever point which they desired to express was practically hidden in the maze of irrelevant statements.

Practical Test.—Simple but practical questions were put to the candidates in order to test their capacity as a teacher. Not many of them were able to answer to the point. Instead of being explicit there was a tendency to repeat catch phrases which they had learnt by heart in readiness for the examination. The examiners would strongly recommend more general reading not only on subjects directly related to art, but on all subjects of general interest and to keep in close touch with events of the day. Such mental experience would broaden the candidates' outlook and it is hoped would be the means of making it generally realised that art appreciation of the masses is a task to be tackled by Art Masters.

5. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

133 Candidates were examined in this subject viz. 54 in the Elementary in which 4 of the 57 were absent throughout, 37 in the Intermediate, 37 in the Advanced and 6 in the Diploma Examination ; in all three of the latter examinations no candidate was absent.

In all the examinations the old faults that have been remarked upon so many times recurred again viz. carelessness in reading and understanding the question, neglect in confining the answer to that question instead of wandering into dissertations altogether outside its scope and so wasting time, verbosity, illegible handwriting, the neglect of the compulsory question, and in a few cases the attempting of more questions than were allowed. Attention should again be drawn to these points that result in the serious loss of marks.

Elementary Examination in Architecture.

Here there were 57 Candidates of whom 4 were absent throughout.

Of those taking the Examination 18 passed in both groups, 6 who had already passed in group " A " passed in group " B ", and 2 who had previously passed in group " B " now passed in group " A ".

Two who passed in group " A " again failed in group " B ", and three who had previously passed in group " B " again failed in group " A ".

Four other candidates passed in group " A " but failed in group " B ".

Three passed in group " B " but failed in group " A ". Twelve candidates failed in both groups.

Intermediate Examination in Architecture.

Out of the 37 Candidates examined 11 passed in both groups at their first sitting and the six who had already passed in " A " but failed in " B ", now passed in the latter group also, while the one Candidate who had previously in " B " group again failed in " A " group.

Of the new Candidates 6 passed in group " A " only, and 5 in group " B " only, while 8 failed in both groups.

Advanced Examination in Architecture.

Out of the 37 Candidates examined, 13 passed in both groups, of the 12 Candidates who last year passed in "A" subject but were relegated in "B", 4 passed and 8 failed once more.

Of the new Candidates 7 who passed in "A" group failed in "B" group.

Only 5 Candidates failed in both groups and of these two were repeaters.

Diploma Examination in Architecture.

This was held for the first time under the new and considerably advanced conditions, bringing it up to the standard of the Final or Associate Examination of the Royal Institute of British Architects.

Two of the six Candidates passed in all but one of the seven subjects, one candidate failed in two of the subjects, two Candidates in three subjects, and one, an *ex*-Diploma Candidate under the Previous lower standard, failed to reach the standard in any subject.

These Candidates will be allowed to take their relegated subjects at a subsequent examination.

6. REPORT ON THE ELEMENTARY AND INTERMEDIATE DRAWING GRADE EXAMINATIONS, 1940.

The total number of candidates entered this year was 13,129—8,456 for the Elementary and 4,673 for the Intermediate Drawing Grade Examinations as against 7,775 and 3,823 respectively for the preceding year. The number of absentees for the two examinations was 320 and 125 respectively. The following table gives the results of the examinations which were held in October 1940 :—

Name of Examination.	Number		Percentage of passes.
	Examined.	Passed.	
Elementary Grade ..	8,136	5,365	65·9
Intermediate Grade ..	4,548	2,995	65·8

In all 136 prizes were awarded this year to successful candidates at these examinations of which 66 were for the Elementary and 70 for the

Intermediate Grade Examinations. The following table will show the distribution of prizes in different subjects of the examinations:—

Name of subject.	No. entered.	No. absent.	No. of prizes awarded.
Elementary Grade.			
Nature Drawing	8,456	320	18
Object Drawing	8,456	320	24
Design	8,456	320	17
Freehand Drawing ..	8,456	320	4
Memory Drawing	8,456	320	3
Intermediate Grade.			
Nature Drawing	4,673	125	15
Object Drawing	4,673	125	6
Design	4,673	125	36
Freehand Drawing ..	4,673	125	....
Memory Drawing	4,673	125	12
Lettering	4,673	125	1

The general character of the work presented for both the examinations was on the whole fairly satisfactory.

Object Drawing.

The usual weaknesses still appear in many of the drawings, such as the group of objects being drawn on a small scale, and the use of ruled lines. The correct vanishing of parallel lines of the drawing board upon which the objects were placed was not always properly drawn. There was a tendency to commence the drawing from the top downwards. This method is non-constructive and should be discouraged by the teachers. The first elementary principle of deciding the height of the group in relation to its width was not sufficiently appreciated by some of the candidates. Some also could not decide whether the given paper (11″ × 15″) should be used lengthwise or breadthwise for the drawing, and trouble arose through this difficulty which had the effect of reducing the size of the drawing which was inappropriate to the size of the paper supplied to draw upon. Turning the paper whilst drawing was found to be the habit with some candidates which, must have been responsible for the drawing of the wooden box stool in a somewhat slanting position. Another mistake which was difficult to account for was in

connection with the drawing of the roll of paper which seemed to have been drawn from memory rather than with careful observation of and reference to its position from the point of view in which the candidates were seated."

Attempts at Object Drawing were on the whole encouraging in the Intermediate Examination. Successful drawing in water colours was, this year, a feature of the work, and the candidates who attempted it deserve to be congratulated on their excellent efforts in this particular medium. There was still the general weakness in shading; this defect could be remedied if satisfactory arrangements to teach the principles of light and shade were made in rooms properly lighted for the purpose. It appears from the shading done that candidates are taught to represent the masses of light and shade in a set manner which produces a monotony, and as a result an otherwise good drawing may be spoilt by this mannered effect of light and shade.

Some drawings indicated that candidates were uninterested in copying the objects from the group placed before them. One of the examiners remarks in this connection as follows:—

"Candidates just copy various objects separately and superficially. Each plane is copied singly, then another one is added on to make it look like the object placed before them. Such is the general method followed. Instead of this, if candidates are made to realise the thrill of constructing the various objects and through them the group as a whole, they will certainly be more interested in this subject, and will also grasp the interrelation of the objects in the group and realise the correctness of perspective and proportion."

Nature Drawing.

The work done by the Intermediate candidates in this subject was decidedly better than that done by the Elementary candidates. There was not only a better appreciation of observation study but there was also evidence that the candidates had a fairly good idea of placing the spray of flowers in a pleasing arrangement in the area of the paper.

In the Elementary Grade, the nature studies were on the whole executed in a most mechanical manner, i.e., standardised leaves quite flat, with standardised greens, as though the colour had been mixed in readiness in good time for the examination, and finally a mass production method was employed in putting in the veins. All this unhappily reflects on the teaching methods. The nature lesson becomes purposeless if the student does not use his personal observation with an attempt to understand the anatomy and beauty of the nature specimen. The outline of the leaves was, in some cases, very bad, and seemed as if drawn from imagination rather than from actual observation of the specimen supplied. The leaves appeared to have been drawn in a conventionalised manner, ignoring the interesting overlapping of one over the other; the foreshortening and the juncture of the leaves to the main stem was also in many cases ignored.

Design.

In the Elementary Examination this year there was a distinct falling-off in the standard of design. The work showed poverty of originality and good arrangement. Many candidates filled in the design with all and sundry geometric shapes bearing no pleasing relation to each other. There was a glaring instance which illustrated the fact that candidates had drawn and designed without carefully reading the question. There were some candidates who constructed the smaller squares inside the larger square of 6″ at each of its four corners, instead of constructing the smaller ones using each corner of the larger one as their centre, making the former parallel to the latter as asked in the paper.

Many of the Intermediate designs were quite successful both in design and colour harmony. A common mistake noticeable in many of the designs was the filling of the centre of the design with purely naturalistic flowers which appeared incongruous in a surrounding of highly conventional forms. If the same scale of convention had been used throughout the design, the result would have given a more consistent effect.

Geometry and Lettering.

An easy paper in Geometry was set this year at each examination, and a majority of candidates did fairly well in the test.

The question on Lettering was misunderstood by many who drew a circle of a larger diameter than was asked in the paper. The meaning of the question was quite clear, yet the candidates, relying on the previous practice, could not believe that the examiner expected them to draw a small circle wherein as many as 32 letters had to be accommodated to suit a poster as an advertisement. Some who were doubtful about the real version of the paper preferred to draw both small and large circles and arranged the lettering inside them, leaving the examiner to choose one as he thought correct. The lettering itself in many cases was bad, and what was still more surprising, candidates did not attend to proper space-filling or placing of the words.

Freehand Drawing.

The general average standard in both Elementary and Intermediate Examinations in the subject was reasonably well maintained. Some badly proportioned drawings appear here and there. Bad proportion in Freehand drawing is chiefly due to faulty setting out in the early stages of the work, i.e., judging and arriving at the correct proportion between the general height and width of the diagram. If this is neglected there is no possible hope of the other parts of the drawing falling into their respective positions.

Memory Drawing.

The results of this test are generally disappointing, and this year is no exception! By comparison the average candidate appears to give less attention to this subject than any other in the examination. Out of the 4 subjects set at the Elementary test, the two given under (A) and (B) were a favourite choice. "A door half open" was taken to be a very easy subject by some for the reason that they had before them the actual doors of the examination rooms to copy from observation! But looking to their drawings, the results were not very satisfactory. A trace of ruling was found in certain drawings which had to be disqualified. Answers to question under (B) yielded many "dead-fish" floating on the top of water or even above it! The globe was interpreted with extraordinary variety—from a saucer to an ordinary English drinking tumbler.

The work produced in the Intermediate test was comparatively good but there were some drawings which lacked a sense of perspective, proper proportion, and cleanliness. Many attempted question No. 1, i.e. "A small village by the river side". Those who knew the story of "A monkey and a tailor" attempted question No. 2 with success and ease, while those who had little confidence in their imaginative powers, chose to solve question No. 3 in which they were simply required to repeat the drawing of the same objects as they had previously drawn from observation in the Object Drawing test, with the addition of an old woman's figure to convert the drawing thus formed into a simple familiar scene. Some of those who attempted this subject only drew the objects but failed to make an expressive picture of the combined subject.

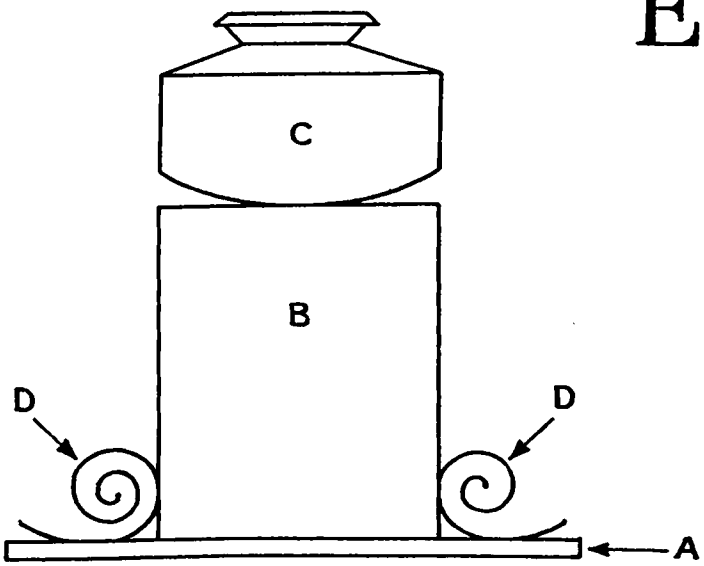
Memory drawing should be considered one of the most important subjects in the test. Judging from the work of the candidates, it appears that this subject is neglected in schools. More systematic training and practice in Memory drawing should be given. Students should be made to form the habit of cultivating their observation and also to exercise their mental vision more extensively.

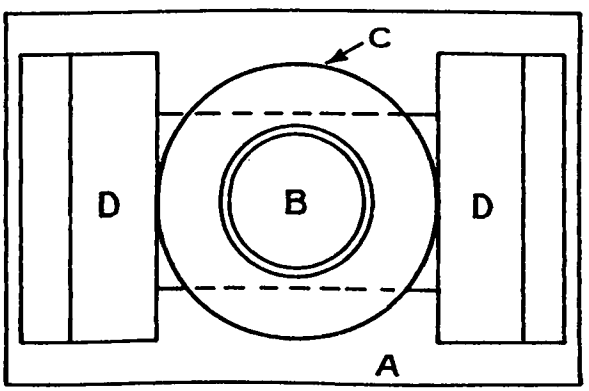
ELEMENTARY GRADE EXAMINATION

OBJECT DRAWING.

Thursday Oct. 3rd 1940

E





A.....*Drawing Board.*

B.....*Wooden Box stool.*

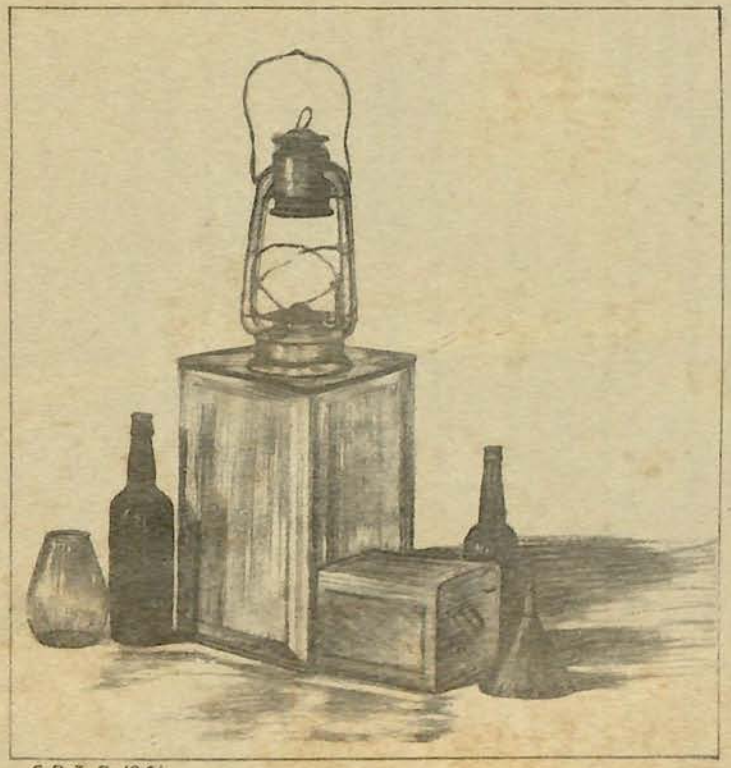
C.....*Handa.*

D.....*Roll of Drawing paper.*

Intermediate Drawing Grade Examination, 1940.

Elementary Drawing Grade Examination, 1940.

OBJECT DRAWING.



G.P.Z.P. 1941.

Vaidya, D. S.

Sir J. J. School of Art, Bombay.

Lya Padamshi.

School of Art, Bhuj (Cutch).

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS

Elementary Grade Examination

1st Paper

THURSDAY, 3RD OCTOBER 1940
[11 A.M. TO 1 P.M.]

OBJECT DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

A drawing Board (Imperial size) 32″ × 22″ to be placed upon a box or stool about 12″ above the ground.

A. A Drawing Board.
B. Wooden Box Stool.
C. Handa.
D. Roll of Drawing Paper.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings*.

The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying plan and elevation is intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that this should not be seen by any of the candidates, and that the objects are not made known to the candidates beforehand.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates*.]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to draw in pencil the group of objects before you as the appear from the point of view in which you are seated. The group of objects may be pencil-shaded ; if time allows. But this is optional.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

आब्जेक्ट ड्रॉइंग.

तुमच्या समोरील वस्तूंचा गट (ग्रूप) तुम्हीं बसलेल्या जागेवरून जसा दिसेल तसा पेन्सिलीनें काढा. वेळ मिळाल्यास पेन्सिलीनें शेडिंग भरा. शेडिंग करणें अगर न करणें हें तुमच्या मर्जीवर अवलंबून राहील.

मापाच्या अंदाजाकरितां तुमचा डोळा व वस्तूंचा गट (ग्रूप) यांच्या दरम्यान पेन्सिल धरून बाह्य आकारांचें किंवा भागांचें माप घ्या. परंतु अशा रितीनें घेतलेलें माप प्रत्यक्ष कागदावर ठेवूं नका.

माप घेण्याचे कोणतेहि अन्य प्रकार अगर यांत्रिक मदत वर्ज्य समजावी.

ड्रॉइंग अतिशय लहान काढल्यास मार्क मिळणार नाहींत.

— ———

પદાર્થચિત્ર.

તમારે તમારી બેઠક ઉપરથી જેવું દેખાય તેવું ચિત્ર તમારી સામે મૂકેલી વસ્તુઓના સમૂહનું દોરવાનું છે. વખત હોય તો 'પેન્સિલ શેડીંગ'માં પૂરું કરો. પણ આ ઐચ્છિક છે.

વસ્તુઓના દેખીતા માપના પ્રમાણનું અંદાજ પેન્સિલને આંખ અને વસ્તુની વચ્ચે ધરીને કાઢી શકાશે. પણ જે માપ પેન્સિલ ઉપર આવ્યું હોય તેનું તેજ માપ તમારાથી ચિત્રકામના કાગળ ઉપર મૂકી શકાશે નહિ.

બીજી કોઇપણ માપ જાણવાની રીતની અથવા સાધનની યુક્તિઓની મનાઈ છે.

બહુ નાનું ચિત્ર લાયક ગણાશે નહિ.

ವಸ್ತು ಚಿತ್ರ ಲೇಖನ.

ನೀವು ಕುಳಿತ ಸ್ಥಳದಿಂದ ನಿಮಗೆ ಕಾಣಿಸುವ ರೀತಿಯಲ್ಲಿ ನಿಮ್ಮೆದುರಿನಲ್ಲಿರುವ ವಸ್ತುಗಳ ಸಮೂಹದ ಚಿತ್ರವನ್ನು ಸೀಸಪೆನ್ಸಿಲಿನಿಂದ ತೆಗೆಯಬೇಕು. ಸಮಯ ದೊರೆತರೆ ವಸ್ತುಗಳ ಸಮೂಹಕ್ಕೆ ಸೀಸಪೆನ್ಸಿಲಿನ ಛಾಯಾವರಣ (ಪೆನ್ಸಿಲ-ಶೇಡಿಂಗ) ವನ್ನು ಕೊಡಬಹುದು. ಆದರೆ ಇದು ಐಚ್ಛಿಕವಿರುತ್ತದೆ.

• ವಸ್ತುಗಳ ತೋರಿಕೆಯ ಅಳತೆಗಳನ್ನು ಆಂದಾಜು ಮಾಡಿ ತಿಳಿದುಕೊಳ್ಳಲಿಕ್ಕೆ ಕಣ್ಣು ಮತ್ತು ವಸ್ತುಗಳ ಮಧ್ಯದಲ್ಲಿ ಸೀಸಪೆನ್ಸಿಲನ್ನು ಹಿಡಿದು ನೋಡಬಹುದು. ಆದರೆ ಆ ನಂತರ ಹೀಗೆ ಕಂಡುಬಂದ ಅಳತೆಗಳನ್ನು ಪರಿವರ್ತಿಸಿಕೊಳ್ಳಲು ಸೀಸಪೆನ್ಸಿಲನ್ನು ಹಾಗೆಯೇ ಚಿತ್ರ ತೆಗೆಯುವ ಕಾಗದದ ಮೇಲೆ ಇಡಲಾಗದು.

ಅಳತೆ ಮಾಡುವ ಉಳಿದ ಎಲ್ಲ ರೀತಿಗಳನ್ನು ಅಥವಾ ಯಾಂತ್ರಿಕ ಸಾಧನ ಗಳನ್ನು ಉಪಯೋಗಿಸಲಾಗದು.

ಕೀರ ಚಿಕ್ಕ ಚಿತ್ರಗಳಿಗೆ ಮಾನ್ಯತೆ ದೊರೆಯುವದಿಲ್ಲ.

مصنوعي اشياء کي نقاشي

اپنے سامنے رکھے ہوئے اشياء کے مجموعے کي پنسل سے ويسي ہي تصوير بناؤ جيسي کہ وہ تمہاري جگہ سے نظر آتي ہين ۔ اگر وقت ہو تو اشياء کے مجموعے کو پنسل سے شيڈ کيا جائے ۔ ليکن يہ لازمي نہين ہے

اشياء کے حصون کي ظاہري جسامت کا اندازہ کرنے کے لئے آنکھ اور اشياء کے درميان پنسل پکڑي جاسکتي ہے ۔ ليکن اس کے بعد ڈرائنگ کے کاغذ پر اس ناپ کو منتقل کرنے کي غرض سے ہرگز پنسل کاغذ پر نہ رکھي جائے

تمام دوسري قسم کي پيمائش اور ميکانکي طريقون کا استعمال ممنوع ہے

بہت چھوٹي تصاوير کو نمبر نہين دئے جائينگے،

ڪارِيگرِيَ جي جنسِي شَيُنِ تان ڏِسِي شِڪليونُ ڪَيڻُ.

(آبجيڪٽ ڊرائنگ)

اُوهانجي سامهون جيڪي جنسي شيون هڪ ميز ۾ رکيل آهن، سي جئن اُوهانکي، ٻنهنجي وِهڻ واري هنڌ کان، ڏسڻ ۾ آجن ٿيون، تئن فقط پينسل سان ڪدو. جيڪڏ هين وقت بچي تہ شڪل کي شيڊنگ ۾ ڏيو، ۽ شيڊنگ ڏين اُوهانجي مرضيءَ تي جديل آهي.

ٻنهنجن آکين ۽ جنسي شين واري مُفاصلي جي وچ ۾ پينسل جهلي، جُدا جُدا ياڳن جي تخميني رُوءِ ماپ ڪري سگهجي ٿي، ۽ شڪل ڪيڻ لاءِ اُها ساڳي ورتل ماپ جوابي ڊرائنگ ۾ ٻي تي رکڻ جي منع آهي.

شڪلين ڪيڻ لاءِ ڦوٽ پٽي يا ڪن ٻين آهڙن اوزارن
ڪم آڻڻ يا اپائن ونڊ جي منع آهي. ॥
نميڙي، شڪل تي ڪوبہ ڏيان ڪونہ ڏئو ويندو.

Elementary Grade Examination

2nd Paper

THURSDAY, 3RD OCTOBER 1940

[2-30 P.M. TO 4 P.M.]

FREEHAND DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to place the charts in a good light, and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts, and should be at least three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences, the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you. You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for a very small drawing.

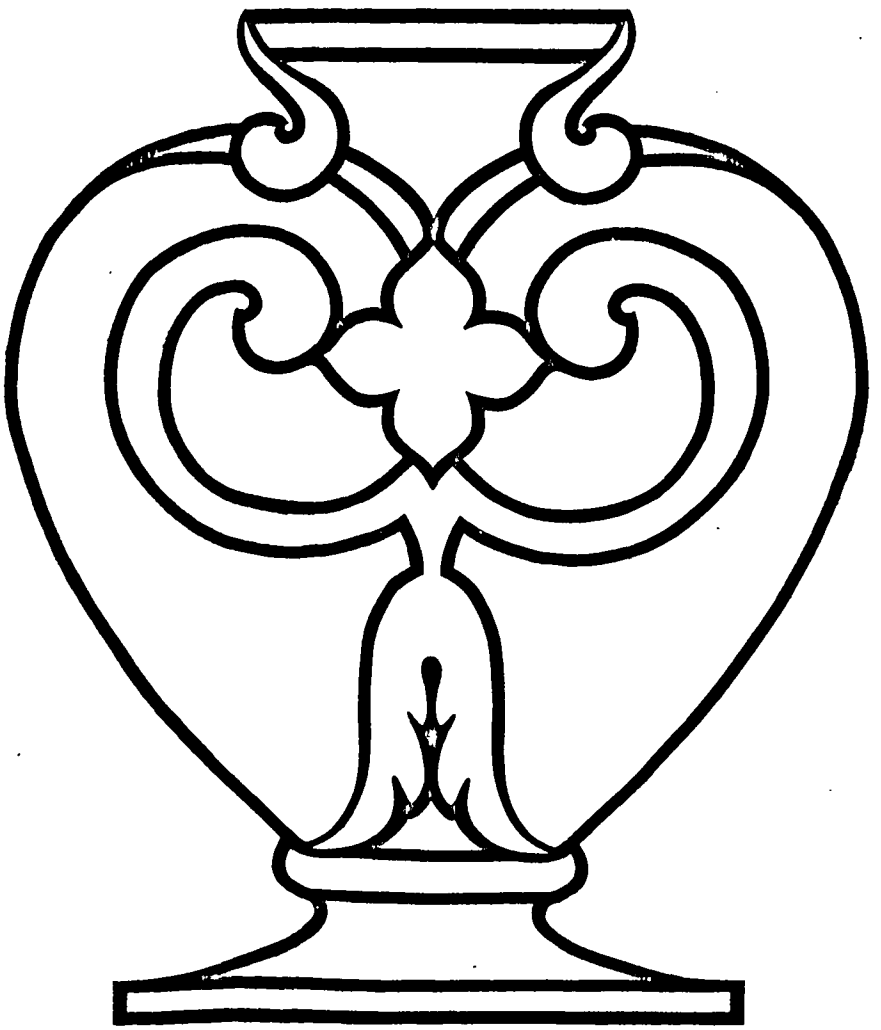
फ्रीहँड ड्रॉइंग.

तुमच्या पुढें ठेवलेला नकाशा (चार्ट) पेन्सिलीनें काढा. सर्वांत आकृतीच्या मुख्य रेषा प्रथम काढून नंतर शक्य तेवढा भाग काळजीपूर्वक पूर्ण करा.

रेषेच्या अत्यंत सफाईपेक्षां ड्रॉइंग निर्दोष व प्रमाणबद्ध असणें जास्त महत्त्वाचें समजलें जाईल.

ड्रॉइंग अतिशय लहान काढल्यास मार्क मिळणार नाहींत.

ELEMENTARY GRADE EXAMINATION
FREEHAND DRAWING



BASED ON ORNAMENT FROM AMBER

મુક્ત હસ્તાલેખન.

તમારી સામે મૂકેલા 'ચાર્ટ'નું પેન્સિલથી ચિત્ર દોરો. એ આખી ભાતની મુખ્ય મુખ્ય રેષાઓ પ્રથમ દોરો. પછી સાચવીને બને તેટલું પૂરું કરો.

લીટીઓની ઘણીજ સ્વચ્છતા કરતાં ચિત્રના આલેખન અને પ્રમાણ ની શુદ્ધિ વધારે અગત્યના છે.

ઘણું નાનું ચિત્ર લાયક ગણાશે નહિ.

ಸರಳಗೈ ಚಿತ್ರ ಲೇಖನ.

ನಿಮ್ಮೆದುರಿನಲ್ಲಿಟ್ಟ ನಕ್ಷೆಯನ್ನು (ಚ್ಯಾರ್ಟ್) ಪೀಸಪೆನ್ಸಿಲಿನಿಂದ ತೆಗೆಯಿರಿ. ಇಡೀ ನಕ್ಷೆಯ ಮಹತ್ವದ ರೇಖೆಗಳನ್ನು ತೆಗೆಯತಕ್ಕದ್ದು, ಮತ್ತು ಶಕ್ಯವಿದ್ದಷ್ಟು ಲಕ್ಷ್ಯಪೂರ್ವಕವಾಗಿ ಪೂರ್ತಿಗೊಳಿಸತಕ್ಕದ್ದು.

ರೇಖೆಯ ಒಳ್ಳೇ ಅಚ್ಚುಕಟ್ಟುತನಕ್ಕಿಂತ ಸರಿಯಾಗಿ ಚಿತ್ರ ತೆಗೆಯುವದಕ್ಕೆ ಮತ್ತು ಪ್ರಮಾಣಬದ್ಧತೆಗೆ ಹೆಚ್ಚು ಮಹತ್ವವಿರುತ್ತದೆ.

ತೀರ ಚಿಕ್ಕ ಚಿತ್ರಗಳಿಗೆ ಮಾನ್ಯತೆ ದೊರೆಯುವದಿಲ್ಲ.

بغیر آلات کے مدد کی (فری ہینڈ) نقاشی

تمہارے سامنے جو نقشہ (چارٹ) رکھا ہے اسے پنسل سے بناؤ – پورے نقشہ کے اہم خطوط (leading lines) کا خاکہ کھینچو اور پھر جتنا حصہ ختم کرسکتے ہو اسے احتیاط سے مکمل کرو

نقشہ کی صحت اور اس کا تناسب، خط (line) کی انتہائی خوبی کے مقابلہ میں زیادہ ضروری ہیں

بہت چھوٹی تصویر کو نمبر نہیں دئے جائینگے

بنا اوزار جي، نقاشي ڪر تان ڏسي شڪليون ڪڍڻ

(فري هئنڊ ڊرائنگ)

اوهانجي سامهون ٽنگيل نقشي (چارٽ) ۾ جيڪا شڪل آهي سا پينسل سان ڪڍو. شڪل جي سڄي خاڪي (پٽرن)

جون مُکمير ليڪون پھريائين ڪيڙ گھُرجن. ٻوءِ جيتري شڪل
ڪيي سگھو اوتري خبرداريءَ سان پُوري ڪريو.

تمام صاف ۽ سُنن ليڪن ڪيڙ ڪان، شڪل جي سُوڌائي،
برابري ۽ نسبت رکڻ، شڪل جون و ڏيڪ مکير ۽ ضروري
خُوبيون آهن.

تنڊيءَ شڪل تي ڪوبہ ڏيان ڪونہ ڏنو ويندو.

Elementary Grade Examination

3rd Paper

FRIDAY, 4TH OCTOBER 1940

[11 A.M. TO 1-15 P.M.]

NATURE DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw (15" × 11").

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's paper.*

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read cut and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

नेचर ड्रॉइंग.

तुम्हांला दिलेल्या पानांच्या डहाळीचें चित्र पेन्सिलीनें काढा; व तें चित्र शक्य तेवढें तंतोतंत रंगवा.

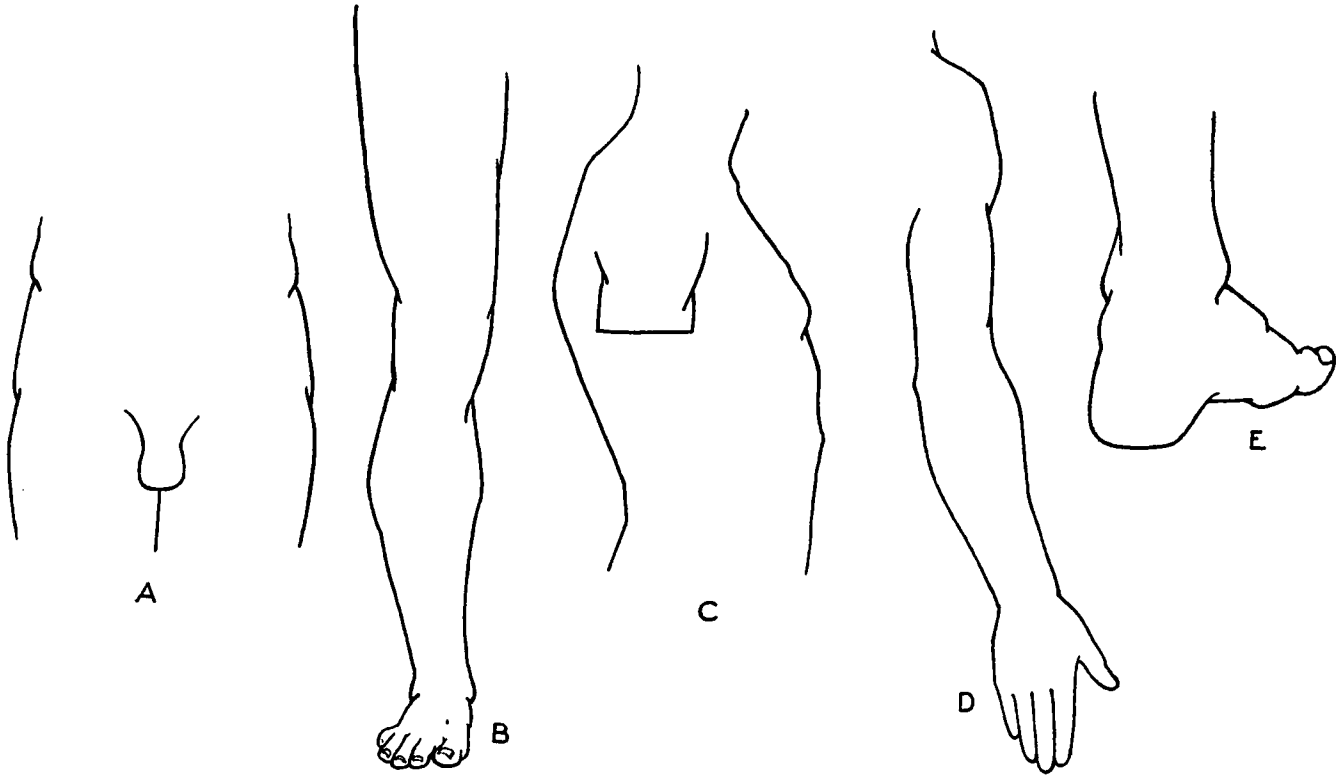
Intermediate Examination in Drawing and Painting.

PICTORIAL DESIGN.

Sharma, Nandlal *Ex-student, School of Art, Indore.*

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING

ANATOMY 1941



સૃષ્ટિચિત્ર.

તમોને આપેલી પાંદડાંવાળી ડાંખલીનું ચિત્ર પેન્સિલથી દોરી તેમાં અને તેટલો આખેહુબ રંગ પુરો.

ಸೃಷ್ಟ ವಸ್ತು ಚಿತ್ರ ಲೇಖನ.

ನಿಮಗೆ ಕೊಟ್ಟ ಎಲೆಗಳ ಚಿಕ್ಕ ಟೊಂಗೆಯ ಚಿತ್ರವನ್ನು ಸೀಸಪೆನ್ಸಿಲಿನಿಂದ ಬರೆಯಿರಿ ಮತ್ತು ಶಕ್ಯವಿದ್ದಷ್ಟು ವಾಸ್ತವಿಕ ರೀತಿಯಲ್ಲಿ ನಿಮ್ಮ ಚಿತ್ರಕ್ಕೆ ಬಣ್ಣ ಕೊಡಿರಿ.

قدرتي اشياء کي نقاشي

تمهين جو ٽهني ديڳئي هے اسکي پنسل سے تصوير بناؤ ـ اور اسمين هوبهو رنگ پهرو

قُدرتي جِنسِي شَيُن تان ڏِسي شِڪليُون ڪَڍُ.

(نيچر ڊرائنگ)

اوهان کي جيڪا پَڻ واري تاري ڏني ويئي آهي تنهنجي شڪل پهرين پينسل سان ڪيو. پوء جيتري قدرتي سگهي اوترو اُنکي سَچا، هُوبَهُو قدرتي رَنگن جَهڙا رنگ ڏيو.

Elementary Grade Examination

4th Paper

FRIDAY, 4TH OCTOBER 1940

[2-30 P.M. TO 3-30 P.M.]

PLANE PRACTICAL GEOMETRY

INSTRUCTIONS TO SUPERINTENDENTS

Superintendents are particularly requested to see that note books or any form of reference are not brought into the Examination room.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *instructions are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

All construction lines must be left in your drawings.

Neatness and accuracy in working out the problems will gain marks.

You must attempt four problems.

Place the number of the question next to your drawing.

1. Within a square of 4" sides construct the largest possible octagon.

2. Within an equilateral triangle of 4¾" sides inscribe 3 equal semicircles, having their diameters adjacent, and each to touch one side of the triangle.

3. Within a square of 4" sides inscribe 4 semicircles each to touch two sides of the square.

4. On a base line measuring 4" construct a triangle having its base angles 45° and 75° respectively.

5. On a base line A. B. 2" long erect an isosceles triangle, its altitude being 3".

कर्तव्यभूमिति.

सूचना :—(१) आकृति काढतांना सर्व रीत स्पष्ट दाखवा. त्या रेषा पुसून टाकूं नका.

(२) प्रत्येक आकृति नीटनेटकी व बिनचूक काढल्यास मार्क दिले जातील.

(३) कोणतेहि चार प्रश्न सोडवा.

(४) प्रश्नाचा अंक त्या त्या आकृतीच्या बाजूस घाला.

१. ४ इंच बाजू असलेल्या एका चौरसांत, शक्य तेवढा मोठा अष्टकोण काढा.

२. ४¾ इंच बाजूच्या एका समभुजत्रिकोणांत ज्यांचे व्यास एकमेकास स्पर्श करतील अशीं तीन सारखीं अर्धवर्तुळें अशीं काढा कीं प्रत्येक अर्धवर्तुळ त्रिकोणाच्या एका बाजूला स्पर्श करील.

३. ४ इंच लांबीची बाजू असलेल्या एका चौरसांत चार अर्धवर्तुळें अशीं काढा कीं प्रत्येक अर्धवर्तुळ चौरसांच्या दोन बाजूंना स्पर्श करील.

४. ४ इंच लांबीच्या पायावर असा एक त्रिकोण काढा कीं त्याच्या पाया-कडील कोन अनुक्रमें ४५° व ७५° होतील.

५. २ इंच लांबीच्या अ ब रेषेचा पाया करून एक असा द्विसमभुज त्रिकोण काढा कीं ज्याची उंची ३ इंच आहे.

કર્તવ્ય ભૂમિતિ.

સૂચનાઓ :—(અ) રીતની બધી લીટીઓ રહેવા દેવી.

(બ) કૃત્યો દોરવામાં સ્વચ્છતા અને ચોકસાઈ જાળવવાથી વધારે માર્કસ મેળવી શકાશે.

(ક) તમારે ગમે તે ચાર કૃત્યો દોરવાનાં છે.

(ડ) જે કૃત્ય દોર્યું હોય તેની બાજુમાં તેનો સવાલ નંબર લખવો.

૧. ૪"ની બાજુવાળા ચોરસમાં જેટલો મોટો માઈ શકે તેટલો મોટો અષ્ટકોણ દોરો.

૨. ૪½"ની બાજુઓવાળો એક સમબાજુત્રિકોણ દોરો. તેમાં ત્રણ અર્ધવર્તુળ એવાં દોરો કે જેના વ્યાસ એક એકની પાસે પાસે હોય અને જે દરેક અર્ધવર્તુળ, ત્રિકોણની એક બાજુને અડકે.

૩. ૪"ની બાજુઓવાળો એક સમચોરસ દોરો. તેમાં ચાર અર્ધવર્તુળો એવાં દોરો કે જે દરેક, સમચોરસની બે બાજુઓને અડકે.

૪. ૪"ના પાયા ઉપર એક ત્રિકોણ દોરો કે જેના પાયા ઉપરના ખૂણાઓ અનુક્રમે ૪૫° અને ૭૫° હોય.

૫. આપેલા ૨"ના અબ પાયા ઉપર સમદ્વિબાજુ ત્રિકોણ એવો દોરો કે જેના લંબની ઉંચાઈ ૩" હોય.

ಕರ್ತವ್ಯ ಭೂಮಿತಿ.

ರಚನೆಯ ಎಲ್ಲ ರೇಖೆಗಳನ್ನು ನಿಮ್ಮ ಚಿತ್ರಗಳಲ್ಲಿ ಹಾಗೆಯೇ ಇಡತಕ್ಕದ್ದು.

ಸ್ವಲ್ಪ ಸಹ ತಪ್ಪಿಲ್ಲದೆ ಕೃತ್ಯಗಳನ್ನು ಬಿಡಿಸುವದಕ್ಕೆ ಮತ್ತು ಅಚ್ಚುಕಟ್ಟು ತನಕ್ಕೆ ಗುಣಗಳು ದೊರೆಯುತ್ತವೆ.

ನೀವು ನಾಲ್ಕು ಕೃತ್ಯಗಳನ್ನು ಬಿಡಿಸಲೇಬೇಕು.

ನಿಮ್ಮ ಚಿತ್ರದ ಮುಂದೆ ಪ್ರಶ್ನೆಯ ಸಂಖ್ಯೆಯನ್ನು ಬರೆಯಿರಿ.

(೧) ೪ ಇಂಚು ಭುಜವುಳ್ಳ ಚೌರಸದಲ್ಲಿ ಶಕ್ಯವಿದ್ದಷ್ಟು ಒಂದು ದೊಡ್ಡ ಅಷ್ಟ ಕೋನಾಕೃತಿಯನ್ನು ರಚಿಸಿರಿ.

(೨) ೪½ ಇಂಚು ಭುಜವುಳ್ಳ ಸಮಭುಜ ತ್ರಿಕೋಣದಲ್ಲಿ ಪ್ರತಿಯೊಂದು ಭುಜಕ್ಕೆ ತಟ್ಟುವಂತೆ ಸರಿಯಾದ ಸಂಲಗ್ನ ವ್ಯಾಸಗಳುಳ್ಳ ಮೂರು ಸರಿಯಾದ ಅರ್ಧ ವರ್ತುಳಗಳನ್ನು ತೆಗೆಯಿರಿ.

(೩) ೪ ಇಂಚು ಭುಜವುಳ್ಳ ಚೌರಸದಲ್ಲಿ ಪ್ರತಿಯೊಂದು ಅರ್ಧವರ್ತುಳವು ಚೌರಸದ ಎರಡು ಭುಜಗಳಿಗೆ ತಟ್ಟುವಂತೆ ನಾಲ್ಕು ಅರ್ಧವರ್ತುಳಗಳನ್ನು ರಚಿಸಿರಿ.

(೪) ೪ ಇಂಚು ಉದ್ದವಾದ ತಳರೇಖೆಯ ಮೇಲೆ ಅನುಕ್ರಮವಾಗಿ ೪೫ ಅಂಶ ಮತ್ತು ೭೫ ಅಂಶ ತಳಕೋಣಗಳುಳ್ಳ ಒಂದು ತ್ರಿಕೋಣವನ್ನು ರಚಿಸಿರಿ.

(೫) ಅಬ ತಳರೇಖೆಯು ೨ ಇಂಚು, ಎತ್ತರವು ೩ ಇಂಚು ಉಳ್ಳ ಒಂದು ಸಮದ್ವಿಭುಜ ತ್ರಿಕೋಣವನ್ನು ರಚಿಸಿರಿ.

مستوی عملي علم هندسہ

هدایتین — (الف) تم جو شکلین کھینچو ان کا تمام عملي کام رهنے دو

(ب) عملي کام کي صحت و صفائي کے نمبر ملینگے

(ج) چار سوال حل کرنے کي ضرور کوشش کرنا چاهئے

(د) هر شکل کے پاس سوال کا نمبر لکھدیا جائے

سوال

۱ ایک چار انچ ضلع کے مربع مین بڑے سے بڑا مثمّن بناؤ

۲ ۳½ انچ ضلع کے مثلث متساوي الاضلاع مین تین مساوي نصف دائرے بناؤ جن کے قطر متّصل هون اور ان مین سے هر ایک نصف دائرہ مثلث کے ایک ضلع کا مس کرے

۳ چار انچ ضلع کے مربع مین چار نصف دائرے بناؤ جن مین سے هر ایک مربع کے دو ضلعون کا مس کرتا هو

۴ چار انچ کے قاعدے پر ایک مثلث بناؤ جس کے قاعدے کے زاوئے بالترتیب ۴۵° اور ۷۵° هون

۵ ایک ۲ انچ کے الف ب قاعدے پر ایک مثلث متساوي السّاقین بناؤ جس کا ارتفاع ۳ انچ هو

اِستعمالي جاميٽري

عام هدايتون

(الف) شڪلين جي جوڙجڪ واريون سڀ ليکون قائم رکڻ گهرجن

(ب) شڪلين جي صفائي، سُوڌائي ۽ پُورئي ريت ڪيڻ تي خاص ڌيان ڏيو

(ث) هيٺين مان ڪن به جئن سوالن ۾ شڪلين ڪيڊيٽون آهن

(د) شڪلين جي پر به سوال جو نمبر ڄڻائي ۽ سان لکو سُوال

۱ هڪ ۴" پاسي واري چورس ۾ هڪ وڏي ۾ وڏو پُور پاسو اڪُٽندو ڪيو

۲ هڪ ۴½" پاسن وراڻ ٽيور پاسي ٽڪنڊي ۾ ۳ هڪجيڏا اڏگول آهڙي ۽ ريت ڪيو جئن اُنهن جا قطر هڪٻئي کي ڇيڙن وٽ ڳڻي ٻيهن ۽ هر هڪ اڏگول ٽڪنڊي جي هڪ پاسي کي ٻه ڇُهي

۳ هڪ ۳" پاسن واري چورس ۾ ۴ هڪجيڏا اڏگول آهڙي ۽ ريت ڪيو، جئن هر هڪ اڏگول چورس جي ٻنِ پاسن کي ڇُهي

۴ هڪ ۴" پايي ورائي سڌين ۽ ليڪ تي هڪ اڌرو ٺڪندو
ٿاهيو جنهن جون پايي واريون ڪُنڊون ۴۵° ۽ ۷۵°
جون هُجن

۵ هڪ ۲" ڦگهي پايي واري A B ليڪ تي هڪ پيُور پاسو
ٺڪندو ڪيدو جنهن جي اُوچائي ۽ واري ليڪ ۳" هُجي

Elementary Grade Examination

5th Paper

SATURDAY, 5TH OCTOBER 1940
[11 A.M. TO 1 P.M.]

DESIGN

INSTRUCTIONS TO SUPERINTENDENTS

An extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

Construct a square of 6" sides. Using each corner of this square as centre construct a square of 2" sides, so that the smaller squares are parallel to the large square.

Fill the various shapes thus formed with any suitable geometric patterns, and colour the whole design to your discretion, not using more than four colours.

डिझाइन्.

६ इंच लांबीची बाजू असलेला एक चौकोन काढा. या चौकोनाचा प्रत्येक कोंपरा मध्यबिंदू धरून २ इंच बाजू असलेले असे चौकोन तयार करा कीं लहान चौकोन मोठ्या चौकोनाला सर्व बाजूंनीं समांतर असतील.

वरील आकृतीच्या प्रत्येक विभागांत शोभतील असे भूमितीसंबंधीं नमुने काढा. सर्व डिझाइन् तुमच्या आवडीप्रमाणें रंगवा. चार रंगांपेक्षां जास्त रंग भरूं नका.

ભાતચિત્ર.

૬"ની બાજુઓવાળો એક સમચોરસ દોરો. એ સમચોરસના દરેક ખૂણાને મધ્યબિંદુ ગણી ૨"ની બાજુઓવાળા એવા સમચોરસ દોરો કે જેથી આ નાના સમચોરસો મોટા ચોરસને સમાંતર હોય.

ઉપર પ્રમાણે કરવાથી જાતજાતના આકારો જે બન્યા તે કોઇપણ બંધબેસતી ભૂમિતિની ભાતોથી ભરી દો. આખી તરેહ તમારી નજરમાં આવે તે રંગથી રંગો. ચાર કરતાં વધારે રંગ વાપરવા નહિ.

ಡಿಝೈನ.

೬ ಇಂಚು ಭುಜವುಳ್ಳ ಒಂದು ಚೌರಸನ್ನು ರಚಿಸಿ, ಇದರ ಪ್ರತಿಯೊಂದು ಮೂಲೆಯನ್ನು ಮಧ್ಯಬಿಂದುವನ್ನಾಗಿ ಮಾಡಿಕೊಂಡು ೨ ಇಂಚು ಭುಜವುಳ್ಳ ಸಣ್ಣ ಚೌರಸಗಳನ್ನು ಆ ದೊಡ್ಡ ಚೌರಸಿಗೆ ಸಮಾಂತರವಾಗುವಂತೆ ರಚಿಸಿರಿ.

ಈ ಪ್ರಕಾರ ಉಂಟಾಗುವ ವಿವಿಧ ಆಕೃತಿಗಳಲ್ಲಿ ಸರಿಯಾದ ಯಾವವೇ ಭೂಮಿತಿಯ ನಕ್ಷೆಗಳನ್ನು (ಜಾಮೆಟ್ರಿಕ್ ಪ್ಯಾಟರ್ನ್ಸ್) ತುಂಬಿರಿ, ಮತ್ತು ಇಡೀ ಡಿಝೈನಿನಕ್ಕೆ ನಿಮಗೆ ಯೋಗ್ಯ ಕಂಡಂತೆ ಬಣ್ಣ ಕೊಡಿರಿ. ನಾಲ್ಕು ಬಣ್ಣಗಳಿಗಿಂತ ಹೆಚ್ಚು ಬಣ್ಣಗಳನ್ನುಪಯೋಗಿಸಕೂಡದು.

ڈزائن

ایک مربع بناؤ جس کے ضلعے ۶ انچ ہون - اس مربع کے ہر گوشہ کو مرکز قرار دیتے ہوئے ایک مربع بناؤ جس کے ضلعے ۲ انچ ہون تاکہ ہر چھوٹا مربع بڑے مربع کے متوازي ہو

اس طرح جو مختلف اشکال بنین ان مین علم هندسہ کي کوئی مناسب ڈزائن بناؤ اور اس پوري ڈزائن مین اپني مرضي کے مطابق رنگ بھرو - لیکن چار سے زیادہ رنگ استعمال نہ کئے جائین

جتسالي خاکو کيڑ

(ڈزائين)

هکے ۶ انچن باسن وارو چورس کيدو ۽ أنجي هَر هکے

ڪُنڊَ وٽ ٻيو ننڍو جورس ۲ اڃان پاسن وارو ڪيو ؛ اهي جارئي ننڍا جورس، آهڙيَ ريت ڪيو جئن هر هڪ وڏي جورس جي ڪُنڊَ هر هڪ ننڍي جورس جو وچ ٿي ٻهي ، ۽ وري اُهي ساڳيا ننڍا جورس، وڏي جورس سان پُوريَ وجوت ۾ هُجن.

آهڙيَ طرح جيڪي ڏار ڏار شڪليون آهن، تن کي جاميٽري جي ڪَهڙين ۾ شڪلين جي مناسب جٽسالي (پٽرن) سان ڀريو.

سَڄي ڊزائين کي پنهنجي مرضيَ موجب ڪهڙا ۾ رنگ ڏيو ، جي جئن رنگن کان وڌيڪ نہ هُجن.

Elementary Grade Examination

6th Paper

SATURDAY, 5TH OCTOBER 1940

[2 P.M. TO 2-30 P.M.]

MEMORY DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

Superintendents are particularly requested to see that note-books or any form of reference are not brought into the examination room. Also to see that pictures or the actual objects mentioned in the question paper are not in the Examination room.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following subjects :—

(A) A door half open.

(B) A gold fish swimming in a glass bowl.

(C) A tiffin carrier as seen below eye level.

(D) An open book resting on a flat surface.

No credit will be given for very small drawings.

Special Note to Superintendents.—At the end of the time allowed for this paper, *all* the answer-papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded *(packed flat)* under a sealed cover to the Inspector of Drawing and Craftwork, Old Customs House, Fort, Bombay. *The grade of the Examination should be marked on the outside of the packet* (*vide* rules 31-34 of the "General rules and instructions for the guidance of the Superintendents of Centres").

मेमरी ड्रॉइंग.

खालीलपैकीं कोणतेहि दोन विषय स्मरणानें काढा :—

(अ) अर्धा उघडलेला दरवाजा.

(ब) कांचेच्या भांड्यांत पोहत असलेला सोनेरी मासा.

(क) डोळ्याच्या सपाटीखालीं दिसणारा फराळाचा डबा.

(ड) सपाट पृष्ठभागावर असलेलें एक उघडें पुस्तक.

फार लहान आकृति काढल्यास मार्क दिले जाणार नाहींत.

સ્મૃતિચિત્ર.

નીચે આપેલામાંથી ગમે તે બે વિષયના સ્મૃતિચિત્ર દોરો :—

(અ) અર્ધું ઉઘાડેલું બારણું.

(બ) કાચના પ્યાલામાં તરતી સોનેરી માછલી.

(ક) ટિફિન કેરીઅર (નાસ્તો લાવવા લઈ જવા માટે કાચે તેવું પાત્ર) આંખની સપાટી નીચે.

(ડ) સપાટ સપાટી ઉપર પડેલી ઉઘાડી ચોપડી.

ઘણું નાનું ચિત્ર લાયક ગણાશે નહિ.

ಸ್ಮೃತಿ ಚಿತ್ರ ಲೇಖನ.

ಕೆಳಗಿನ ವಿಷಯಗಳಲ್ಲಿ ಯಾವವೇ ಎರಡನ್ನು ಸ್ಮೃತಿಯಿಂದ ತೆಗೆಯಿರಿ :—

(ಅ) ಅರ್ಧ ತೆರೆದ ಬಾಗಿಲ.

(ಬ) ಕಾಜಿನ ಪಾತ್ರೆಯಲ್ಲಿ ಈಸಾಡುತ್ತಿರುವ ಒಂದು ಬಂಗಾರ ಮೀನ.

(ಕ) ಕಣ್ಣಿನ ಸಮಪಾತಳಿಗಿಂತ ಕೆಳಗೆ ಕಂಡ ಒಂದು ಆಹಾರ ಒಯ್ಯುವ ಡಬ್ಬಿ (ಟಿಫಿನ್ ಕ್ಯಾರಿಯರ).

(ಡ) ಸಪಾಟಾದ ಪೃಷ್ಠಭಾಗದ ಮೇಲೆ ತೆರೆದಿಟ್ಟ ಒಂದು ಪುಸ್ತಕ.

ತೀರ ಚಿಕ್ಕ ಚಿತ್ರಗಳಿಗೆ ಮಾನ್ಯತೆ ದೊರೆಯುವದಿಲ್ಲ.

حافظہ کي نقّاشي

مندرجۂ ذيل ميں سے کسي دو کي تصاوير حافظہ سے کھينچو:—

(الف) دروازہ جو آدھا کھلا ہو

(ب) شيشہ کے برتن ميں تيرتي ہوئي سنہري مچھلي

(ج) کھانا لیجانے کا ڈبّہ (Tiffin carrier) جو خطِ نظر سے نیچے ہو

(د) کھلي کتاب جو ہموار سطح پر رکھي ہو

يادگيرئ مان شکليون کي ڈرائنگ

(ميموري ڈرائنگ)

هيٹين مان کن ہ ہِن جُون شکليون يادگيرئ مان کيدو:—

(الف) آڏُ کُليُل دَروارو.

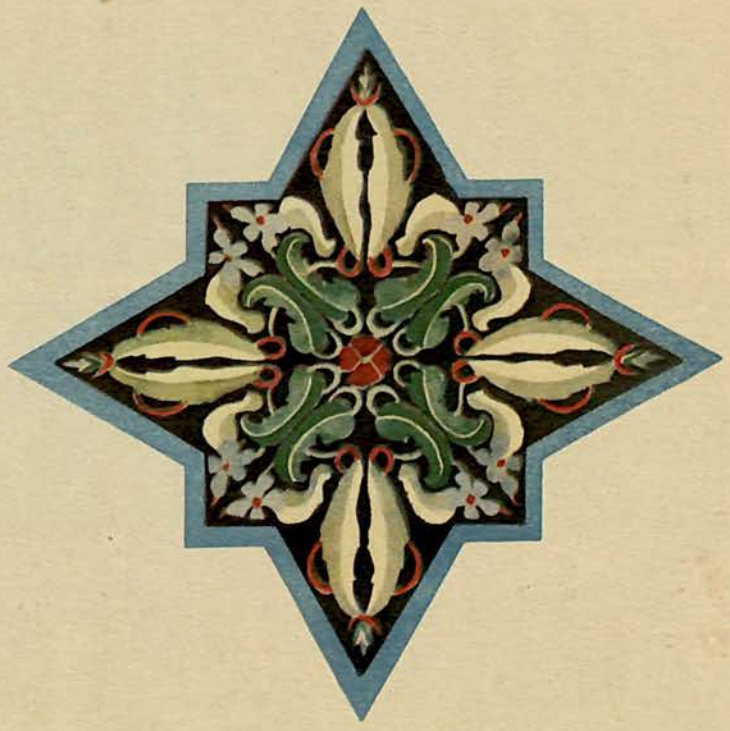
(ب) شِيشي جي بَرتن ۾ هڪ سونهري مَڇي تَري ٿِئي.

Intermediate Drawing Grade Examination, 1940.

NATURE DRAWING.

May. Farrow. *St. Peter's Girls' School, Khandala.*

DESIGN.



Gandhi, Shrikrishna Bhikushet.
Patwardhan, High School.
Ratnagiri.

(Offset.) G. P. Z. P.

(ت) هڪ ٽفن باڪس (خوراڪ دان) جئن اڪ هي
سخوت کان هيٺ ڏسڻ ۾ آڇي.

(د) ڪنهن به سڌي مٿاچري تي هڪ ڪُليل ڪتاب
رکيل يا پيل هُجي.

تمام نديڙين شڪلين تي ڪوبہ ڏيان ڪونہ ڏنو ويندو.

Intermediate Grade Examination

1st Paper

MONDAY, 7TH OCTOBER 1940

[11 A.M. TO 2 P.M.]

NATURE DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. Should cut-flowers be used, each candidate or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to candidates for trying their colours.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

નેચર ડ્રૉઇંગ.

તુમ્હાંલા દિલેલી ફુલાંચી ડહાળી, તિચા વિસ્તાર વ એકંદર રચના, દેંઠ, પાનેં, ફુલેં વગૈરેસંબંધીં, પૂર્ણપણેં દાખવિતાં યેઈલ ઇતકી પેન્સિલીનેં કાઢા. વ તુમચ્યા ડ્રૉઇંગમધ્યેં શક્ય તેવઢે હુબેહુબ રંગ ભરા. ડહાળીચ્યા મુખ્ય વિશેષ ભાગાંચી નિરનિરાળી અલંકારિક રચના (ડેકોરેટિવ્હ રેડરિંગજ્) સ્વતંત્ર દાખવા.

સૃષ્ટિચિત્ર.

તમને આપેલા ફુલના રોપા ઉપરથી થડ, પાંદડાં અને ફુલોની વધ અને આકૃતિના લક્ષણો દેખાઈ આવે એવું ચિત્ર દોરો; અને એ ચિત્રને બને તેટલા આબેહુબ રંગમાં પૂરું કરો.

રોપાના મુખ્ય ભાગોની શોભીતી આકૃતિઓ નિરનિરાળી રીતે પણ તમારે દોરવાની છે.

ಸೃಷ್ಟಿ ವಸ್ತು ಚಿತ್ರ ಲೇಖನ.

ನಿಮಗೆ ಕೊಟ್ಟಂಥ ಹೂವಿನ ಗಿಡದ ದೇಟು, ಎಲೆ ಮತ್ತು ಹೂವುಗಳ ಬೆಳವಣಿಗೆ ಮತ್ತು ರಚನೆಯ ವಿಶಿಷ್ಟ ಲಕ್ಷಣಗಳನ್ನು ತೋರಿಸುವಂತೆ ಅದರ ಸಾಕಷ್ಟು ಭಾಗವನ್ನು ಸೀಸಪೆನ್ಸಿಲಿನಿಂದ ತೆಗೆಯಿರಿ ಮತ್ತು ಶಕ್ಯವಿದ್ದಷ್ಟು ವಾಸ್ತವಿಕ ರೀತಿಯಲ್ಲಿ ನಿಮ್ಮ ಚಿತ್ರಗಳಿಗೆ ಬಣ್ಣ ಕೊಡಿರಿ. ಗಿಡದ ಮುಖ್ಯ ಲಕ್ಷಣಗಳ ಅಲಂಕಾರಿಕ ಪರಿವರ್ತನೆಗಳನ್ನು ಸಹ ಪ್ರತ್ಯೇಕವಾಗಿ ಕೊಡತಕ್ಕದ್ದು.

قدرتي اشياء كي نقاشي

جو پھولدار پودا تمہیں دیا گیا ھے اسکي نشو و نما اور تنے ـ
پتوں اور پھولوں کي بناوٹ کي خصوصیات دکھانیکے لئے پودے
کا کافي حصہ بنسل سے کھینچو اور اسمیں جو جو رنگ بھرو
پودے کي نمایاں خصوصیات پھول پتوں کي ڈزائن کیلئے
ڈھال کر علیحدہ بنائي جائیں

قدرتي جنسي شين تان ڏسي شڪليون ڪيڻ
(نيچر ڊرائنگ)

اوهانکي جيڪو گُلن ۽ پَنن وارو ٻُوٽو يا ٽاري ڏني ويئي آهي، تنهنجي جگي جوکي آنداز يا ياگي جي شڪل آهڙي ريت پينسل سان ڪيو، جئن اُنهر ڏاندي، پَنن ۽ گُلن جي قُدرتي واڌ ۽ بَناوتي خاصيتون عُمدي نموني هر ڏيکاريل هُجن ۽ پوءِ جيترو ٿي سگهي اوترو سَچا، هُوبهُو قدرتي رنگن جهڙا رنگ ڏيو.

ٻُوٽي يا ٽاري جا جيڪي ظاهر ڪُير آڏاوتي ياگا آهن، تِن جُون پڻ شڪليون ڏار سينگاريل، سُهٽي ۽ نزاڪت واري نموني هر ڪيڻ ڏيکاريو.

Intermediate Grade Examination

2nd Paper

MONDAY, 7TH OCTOBER 1940

[3 P.M. TO 5-30 P.M.]

GEOMETRY AND LETTERING

INSTRUCTIONS TO SUPERINTENDENTS

Candidates should be instructed to reserve half the paper (11″ × 15″) supplied to them for their answers to problems on Geometry, and the other half for Lettering. In case of necessity, however, they may be allowed to do work on the reverse.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

(*a*) *Geometry*—

Attempt any four of the following :—

(1) Through any given point *B*, in the arc of a circle, *ABC*, draw a tangent when the centre of the arc cannot be obtained.

(2) In a regular pentagon, inscribe five equal semi-circles (having adjacent diameters) each to touch one side of the pentagon.

(3) Describe an equilateral triangle about a square, *ABCD*, the side of which is $1\frac{1}{2}$ inches.

(4) Describe a circle about any triangle.

(5) Construct a square, equal in area to any rectilineal figure. Thus, construct a square equivalent to the rhomboid *CDBA*.

All construction lines must be shown.

(*b*) *Lettering*—

Construct a scale $4\frac{1}{10}$ inches to represent 1 foot, by which feet and inches may be measured up to $1\frac{1}{2}$ feet.

To this scale draw a circular poster for advertisement, measuring 9 inches in diameter.

On this circular poster arrange the following :—

"HELP THOSE WHO HAVE
SUFFERED IN THE WAR."

Geometrical instruments may be used.

कर्तव्यभूमिति आणि अक्षरलेखन.

(अ) कर्तव्यभूमिति.

सूचना :—खालीलपैकीं कोणतेहि ४ प्रश्न सोडवा.

१. एका वर्तुळाच्या, मध्यबिंदु काढतां न येण्याजोग्या, अ ब क या कंसांच्या। ब या बिंदूपासून एक स्पर्शरेषा काढा.

२. सर्व कोन व भुज सारखे असलेल्या एका पंचकोनांत, ज्यांचे व्यास एकमेकांस स्पर्श करतील अशीं पांच समअर्धवर्तुळें काढा. प्रत्येक अर्धवर्तुळाचा। पंचकोनाच्या प्रत्येक बाजूस स्पर्श व्हावा.

३. अ ब क ड या चौरसाभोवतीं, त्याच्या कोनबिंदूंना स्पर्श होणारा दोन इंच भुज असलेला एक समभुजत्रिकोण काढा.

४. कोणत्याहि एका त्रिकोणाच्या भोंवतीं, त्याच्या सर्व कोनबिंदूंना स्पर्श होणारें एक वर्तुळ काढा.

५. कोणत्याहि सरल रेखाकृतीच्या क्षेत्रफळाइतकें क्षेत्रफळ असणारा एक चौरस काढा, म्हणजेच क ड ब अ या समांतर विषमभुज चौकोनाच्या क्षेत्रफळाइतकें क्षेत्रफळ असणारा एक चौरस काढा.

(ब) अक्षरलेखन.

४½ इंच म्हणजे १ फूट असें माप दाखविणारें एक स्केल तयार करा या स्केलवर १½ फूटापर्यंत, फूट व इंचांचीं मापें घेतां आलीं पाहिजेत. या स्केलवर ९ इंच व्यासाचा एक वर्तुळाकृति जाहिरातफलक तयार करा. या वर्तुळाकृति जाहिरातफलकावर खालीलप्रमाणें लिहा :—

"HELP THOSE WHO HAVE
SUFFERED IN THE WAR."

भूमितिसाधनांचा (कंपास वगैरे) उपयोग करण्याची परवानगी आहे.

ભૂમિતિ અને અક્ષરલેખન.

(અ) ભૂમિતિ.

નીચેનામાંથી ગમે તે ચાર દોરો :—

(૧) જ્યારે અબક વર્તુળના કૈાંસ (Arc) નું મધ્યબિંદુ આપ્યું ન હોય ત્યારે, તે કૈાંસમાંના બ બિંદુએથી એક સ્પર્શલીટી દોરો.

(૨) એક નિયમિત પંચકોણમાં પાંચ સરખા અર્ધવર્તુળ એવા દોરો કે (જેના વ્યાસ એક એકની પાસે હોય) દરેક અર્ધવર્તુળ પંચકોણની એક બાજુને અડકે.

(૩) ૧½"ની બાજુવાળા અબકડ સમચોરસની બહાર, (સંલગ્ન) સમબાજુ ત્રિકોણ દોરો.

(૪) કોઇપણ ત્રિકોણની બહાર (સંલગ્ન) વર્તુળ દોરો.

(૫) કોઇપણ સીધી લીટીઓથી બંધાયલી આકૃતિના ક્ષેત્રફળ બરાબરનો એક સમચોરસ દોરો. આ રીતે કડબઅ સમાંતર વિષમભુજ ચતુષ્કોણની (રોમ બૅાઇડની) બરાબરનો એક સમચોરસ દોરો.

રીતની બધી લીટીઓ રાખી મૂકવી.

(ઞ) અક્ષરલેખન.

એક ફુટ બતાવવાને ૪૬ૄનું પ્રમાણ લો. એ પ્રમાણસર એવી પટી દોરો કે જેમાં ફુટ અને ઈંચનું માપ ૧½ ફુટ સુધી લઈ શકાય.

આ પ્રમાણ પ્રમાણેનું ૯"ના વ્યાસવાળું વર્તુળાકાર જાહેર ખબરનું પાનિયા (પોસ્ટર—Poster) દોરો.

આ વર્તુળાકાર પાનિયામાં નીચે લખેલું ગોઠવો :—

"HELP THOSE WHO HAVE
SUFFERED IN THE WAR."

ભૂમિતિનાં સાધનો વાપરી શકાશે.

ಭೂಮಿತಿ ಮತ್ತು ಅಕ್ಷರಲೇಖನ.

(ಅ) ಭೂಮಿತಿ—

ಕೆಳಗೆ ಕಾಣಿಸಿದವುಗಳಲ್ಲಿ ಬೇಕಾದ ನಾಲ್ಕು ಪ್ರಶ್ನೆಗಳನ್ನು ಬಿಡಿಸಿರಿ :—

(೧) ಮಧ್ಯಬಿಂದು ಗೊತ್ತಿಲ್ಲದ ವರ್ತುಳದ ಅ ಬ ಕ ಎಂಬ ಕಂಸಿನಲ್ಲಿ ಬೇಕಾದ 'ಬ' ಬಿಂದುವಿನಿಂದ ಒಂದು ಸ್ಪೃಶ್ಯರೇಖೆಯನ್ನು ತೆಗೆಯಿರಿ.

(೨) ಒಂದು ಸಮಭುಜಪಂಚಕೋಣಾಕೃತಿಯಲ್ಲಿ ಐದು ಸರಿಯಾದ ಅರ್ಧವರ್ತುಳಗಳನ್ನು, ಅವುಗಳ ವ್ಯಾಸಗಳು ಸಂಲಗ್ನವಾಗುವಂತೆ, ಪ್ರತಿಯೊಂದು ಅರ್ಧವರ್ತುಳವು ಪಂಚಕೋಣಾಕೃತಿಯ ಪ್ರತಿಯೊಂದು ಭುಜವನ್ನು ಮುಟ್ಟುವಂತೆ ರಚಿಸಿರಿ.

(೩) ೧½ ಇಂಚು ಭುಜವುಳ್ಳ ಅ ಬ ಕ ಡ ಚೌರಸದ ಸುತ್ತಲು ಅದಕ್ಕೆ ತಟ್ಟುವಂತೆ ಒಂದು ಸಮಭುಜ ತ್ರಿಕೋಣವನ್ನು ತೆಗೆಯಿರಿ.

(೪) ಬೇಕಾದ ಒಂದು ತ್ರಿಕೋಣದ ಸುತ್ತಲು ಅದಕ್ಕೆ ತಟ್ಟುವಂತೆ ಒಂದು ವರ್ತುಳವನ್ನು ತೆಗೆಯಿರಿ.

(೫) ಬೇಕಾದ ಒಂದು ಸರಳರೇಖಾಕೃತಿಯ ಕ್ಷೇತ್ರಕ್ಕೆ ಸರಿಯಾಗುವಂತೆ ಒಂದು ಚೌರಸವನ್ನು ತೆಗೆಯಿರಿ; ಆದರೆ ಆ ಚೌರಸದ ಕ್ಷೇತ್ರವು ಕಡಬಲ ಸಮದ್ವಿಭುಜ ಚೌಕೋನದ ಕ್ಷೇತ್ರಕ್ಕೆ ಸರಿ ಇರಬೇಕು.

ರಚನೆಯ ಎಲ್ಲ ರೇಖೆಗಳನ್ನು ತೋರಿಸತಕ್ಕದ್ದು.

(ಬ) ಅಕ್ಷರಲೇಖನ—

ಳಗ್ಗಿರ ಇಂಚಿಗೆ ಒಂದು ಫೂಟಿನಂತೆ ಒಂದು ಸ್ಕೇಲನ್ನು, ಅದರಿಂದ ೧೨ ಫೂಟು ಗಳ ವರೆಗೆ ಫೂಟು ಮತ್ತು ಇಂಚುಗಳನ್ನು ಅಳೆಯಲಿಕ್ಕೆ ಬರುವಂತೆ ರಚಿಸಿರಿ.

ಈ ಸ್ಕೇಲಿನ ಪ್ರಕಾರ 'ಜಾಹೀರಾತಿನ' ಸಲುವಾಗಿ ೯ ಇಂಚು ವ್ಯಾಸವುಳ್ಳ ಒಂದು ವರ್ತುಳದ ಭಿತ್ತಿ-ಪತ್ರಿಕೆ (ಪೋಸ್ಟರ)ಯನ್ನು ತಯಾರಿಸಿರಿ.

ಈ ವರ್ತುಳ ಭಿತ್ತಿ-ಪತ್ರಿಕೆ (ಪೋಸ್ಟರ)ಯಲ್ಲಿ ಈ ಕೆಳಗಿನ ಅಕ್ಷರಗಳನ್ನು ತೆಗೆಯಿರಿ :—

"HELP THOSE WHO HAVE
SUFFERED IN THE WAR."

ಕಂಪಾಸು ಮೊದಲಾದ ಭೂಮಿತಿಯ ಉಪಕರಣಗಳನ್ನು ಉಪಯೋಗಿಸಬಹುದು.

علم ہندسہ اور حروف سازي

(الف) ہندسہ

مندرجہء ذیل میں سے کوئي سے چار سوال حل کرو :—

(۱) کسي ا ب ج دائرے کے قوس کے کسي دئے ہوئے ب نقطہ سے ایک خط مماس کھینچو جبکہ قوس کا مرکز معلوم نہ ہو

(۲) ایک باقاعدہ مخمّس میں پانچ مساوي نصف دائرے بناؤ جنکے قطر متّصل ہوں اور جن میں سے ہر ایک مخمّس کے ایک ضلع کو مس کرتا ہو

(۳) کسي ا ب ج د مربّع کے گرد ایک مثلث متساوي الاضلاع بناؤ جس کے ضلعے 1½ انچ ہوں

(۴) کسي مثلث کے گرد ایک دائرہ کھینچو

(۵) ایک مربع بناؤ جس کا رقبہ کسي شکل مستقیم الاضلاع کے رقبہ کے برابر ہو ۔ اسي طرح ایک مربع بناؤ جو رقبہ میں ج د ب ا شبیہ معین (Rhomboid) کے برابر ہو

(عمل کے تمام خطوط دکھانا چاهئے)

(ب) حروف سازي

۴½ انچ في فٹ کا ایسا پیمانہ بناؤ جو ½ فٹ تک انچ و فٹ ناپنے کے لئے کافي ہو ۔ اس پیمانہ کے مطابق ایک ۹ انچ قطر کا مدوّر اشتہار تیار کرو

اس مدور اشتہار پر مندرجۂ ذیل کو ترتیب دو ــــ

"HELP THOSE WHO HAVE SUFFERED IN THE WAR."

اِستعمالي جامیتري ۽ حُروف سازي (لیٹرنگ)

(الف) جامیتري

هیٹین مان کنِ ۾ جئن سُوالن جُون شکلیون کڍو:ــــ

سوال

۱ کنهن ۾ گول جي A B C ڦوس یا کمان ۾، B ٹُپکي وٹان خطُ مَماسُ یا خطُ مُلاقي کیو، جڏهین ڦوس جو مرکز ملي نٿو سگهي

۲ کنهن ۾ پُور پاسي پنج کُنڊي ۾ ۵ هکجیڏا اڏ گول اهڑي ۽ ریت کیو جئن اُنهن جا قطر هکٻئي کي چیرن وَٽ ٻگي ٻیهن، ۽ هرهڪ اڏ گولُ پنجکُنڊي جي هڪ پاسي کي ۾ ڇهي

۳ هڪ "½ پاسن واري A B C D جورس جي باهران هڪ ٽيور پاسو ٽڪندو ڪيو

۴ ڪنهن ٻ ٽڪنڊي جي باهران هڪ گول ڪيو

۵ هڪ جورس ناهيو جنهنجي ايراضي پئي ڪڍڻ سنئيون ليڪن واري شڪل يا گهٽڪنڊي جي ايراضي جيتري ٿئي: آڻڻ رستي سان هڪ آڻو جورس ناهيو جنهنجي ايراضي هڪ C D B A رامبائيڊ جي ايراضي جيڏي ٿئي

انچ ڪل ½ فوٽ تاءِ ماپي سگهجن

انهي پيماني موجب هڪ مشهوري لاءِ گول پتري (پوسٽر) جي شڪل ڪيو جنهن جي قطر جي ماپ ۹ انچ هجي - انهي گول پتري يا پوسٹر ۾ هيٺيان لفظ تمام سڻن انگريزي حرفن يا اکرن ۾ ورجي ٻيهاريو:—

"HELP THOSE WHO HAVE
SUFFERED IN THE WAR."

جنهنجي معنيٰ آهي

"اُنهن کي مدد ڪريو جن جنگ ۾ تڪليفون سڻيون آهن"

(جامنتري جا اوزار ڪم آڻي سگهجن ٿا)

Intermediate Grade Examination

3rd Paper

TUESDAY, 8TH OCTOBER 1940

[11 A.M. TO 2 P.M.]

OBJECT DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The following objects are to be arranged on the floor in the positions shown in the accompanying sketch :—

(*B*) Two bottles.

(*F*) A funnel.

(*G*) A globe.

(*H*) A Hurricane-lamp without globe.

(*L*) A large kerosene oil tin.

(*S*) Two small kerosene oil tins.

It is not necessary to procure *new* articles; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper along with sketches and enclosed *with the drawings.*

The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawings that show the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in water colour.

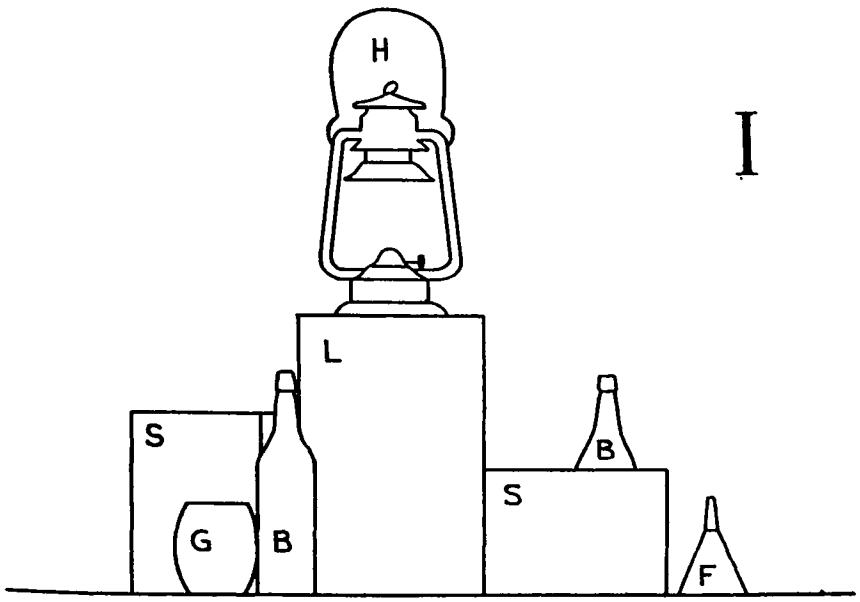
The pencil may be held between the eyes and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

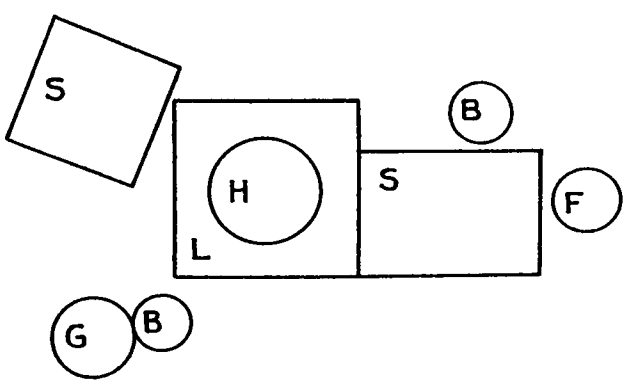
No credit will be given for very small drawings.

INTERMEDIATE GRADE EXAMINATION
1940
OBJECT DRAWING

I



ELEVATION



PLAN

ऑब्जेक्ट ड्रॉइंग.

वस्तूंचा गट (ग्रूप) तुम्हीं बसलेल्या जागेवरून जसा तुम्हांला दिसेल तसा काढा.

तुमचें ड्रॉइंग पेन्सिलशेडिंगमध्यें अगर जलमिश्रित रंगानें पुरें करा.

मापाच्या अंदाजाकरितां डोळे व वस्तूंचा गट (ग्रूप) यांच्या दरम्यान पेन्सिल धरून बाह्य भागांच्या आकारांचें माप घ्या. परंतु अशा रितीनें घेतलेलें माप प्रत्यक्ष कागदावर ठेवूं नका.

माप घेण्याचे कोणतेहि अन्य प्रकार अगर यांत्रिक मदत वर्ज्य समजावी.

ड्रॉइंग अतिशय लहान काढल्यास मार्क मिळणार नाहींत.

પદાર્થચિત્ર.

તમારે તમારી બેઠક ઉપરથી જેવું દેખાય તેવું ચિત્ર તમારી સામે મૂકેલી વસ્તુઓના સમૂહનું દોરવાનું છે.

તમારે તમારું ચિત્ર 'પેન્સિલ શેડીંગ'થી કે 'પાનીના રંગ' (Water Colours)થી પૂરું કરવાનું છે.

વસ્તુઓના દેખાતા કદ અથવા ભાગનો અંદાજ પેન્સિલને આંખ અને વસ્તુની વચ્ચે ધરીને કાઢી શકાશે. પણ જે માપ પેન્સિલ ઉપર આવ્યું હોય તેનું તેજ માપ તમારાથી ચિત્રકામના કાગળ ઉપર મૂકી શકાશે નહિ.

બીજી કોઇપણ માપ જાણવાની રીતની અથવા સાધનની યુક્તિઓની મનાઈ છે.

ઘણું નાનું ચિત્ર લાયક ગણાશે નહિ.

ವಸ್ತು ಚಿತ್ರ ಲೇಖನ.

ವಸ್ತುಗಳ ಸಮೂಹದ ಚಿತ್ರವನ್ನು ನೀವು ಕುಳಿತಿರುವ ಸ್ಥಳದಿಂದ ನಿಮಗೆ ಕಾಣಿಸುವ ರೀತಿಯಲ್ಲಿ ತೆಗೆಯಿರಿ.

ನಿಮ್ಮ ಚಿತ್ರವನ್ನು ಸೀಸಪೆನ್ಸಿಲಿನ ಛಾಯಾವರಣ (ಪೆನ್ಸಿಲ-ಶೇಡಿಂಗ) ದಿಂದ ಅಥವಾ ನೀರ್ಬಣ್ಣ (ವಾಟರ ಕಲರ) ದಿಂದ ಪೂರ್ತಿಗೊಳಿಸತಕ್ಕದ್ದು.

ವಸ್ತುಗಳ ತೋರಿಕೆಯ ಅಳತೆಗಳನ್ನು ಅಂದಾಜು ಮಾಡಿ ತಿಳಿದುಕೊಳ್ಳಲಿಕ್ಕೆ ವಸ್ತುಗಳ ಮತ್ತು ಕಣ್ಣುಗಳ ಮಧ್ಯದಲ್ಲಿ ಸೀಸಪೆನ್ಸಿಲನ್ನು ಹಿಡಿದು ನೋಡಬಹುದು. ಆದರೆ ಆ ನಂತರ ಈ ರೀತಿ ಕಂಡುಬಂದ ಅಳತೆಗಳನ್ನು ಪರಿವರ್ತಿಸಿಕೊಳ್ಳಲಿಕ್ಕೆ ಆ ಸೀಸಪೆನ್ಸಿಲನ್ನು ಹಾಗೆಯೇ ಚಿತ್ರ ತೆಗೆಯುವ ಕಾಗದದ ಮೇಲೆ ಇಡಲಾಗದು.

ಅಳತೆ ಮಾಡುವ ಉಳಿದ ಎಲ್ಲ ರೀತಿಗಳನ್ನು ಮತ್ತು ಯಾಂತ್ರಿಕ ಸಾಧನ ಗಳನ್ನು ಉಪಯೋಗಿಸಕೂಡದು.

ತೀರ ಚಿಕ್ಕ ಚಿತ್ರಗಳಿಗೆ ಮಾನ್ಯತೆ ದೊರೆಯುವದಿಲ್ಲ.

مصنوعي آشياء کي نقاشي

اپنے سامنے رکھي ہوئي اشياء کے مجموعے کي ويسي ہي تصوير بناؤ جيسي کہ وہ تمہاري جگہ سے نظر آتي ہين

تصوير چاہے پنسل کا شيڈ ديکر مکمل کيجائے چاہے آب رنگ (water colour) سے

اشياء کے حصون کي ظاہري جسامت کا اندازہ کرنے کے لئے آنکھ اور اشياء کے درميان پنسل پکڑي جاسکتي ہے ليکن اس کے بعد ڈرائنگ کے کاغذ پر اس ناپ کو منتقل کرنے کي غرض سے ہرگز پنسل کاغذ پر نہ رکھي جائے

تمام دوسرے قسم کي پيمائش اور ميکانکي طريقون کا استعمال ممنوع ہے

بہت چھوٹي تصاوير کو نمبر نہين دئے جائينگے

ڪاريگريَ جي جنسي شيُن تان ڏسي شڪليونُ ڪيڻُ.

(آنچيکٹ ڈرائنگ)

اوهانجي سامهون جيڪي جنسي شيون هڪ ميڙ ۾ رکيل آهن، سي ڇئن اوهانکي، ٻنهنجي وهڻ واري هنڌ کان ڏسڻ ۾ اجن ٿيون، تئن فقط پينسل سان ڪدو. جيڪڏ هين وقت ٻچي تہ شڪل کي شيڈنگ ۾ ڏيو، ۽ شيڈنگ ڏيڻ اوهانجي مرضي ۽ تي ڇڏيل آهي.

INTERMEDIATE GRADE EXAMINATION
1940
FREEHAND DRAWING

PANEL FROM A HOUSE SIND

پنهنجن اکين ۽ جسمي شين واري مُفاصلي جي وچ پينسل جهلي، جُدا جُدا ياڳن جي تخميني رُوءَ ماپ ڪري سگهجي ٿي؛ پر شڪل ڪيڻ لاءِ اُهان ساڳي ورتل ماپ جوابي ڊرائنگ ۾ ٿي رکڻ جي منع آهي.

شڪلين ڪيڻ لاءِ فوٽ پٽي يا ڪنِ ۾ين اُهڙن اوزارن کي آڻڻ يا اُپائڻ ونڻ جي منع آهي.

تنديءِ شڪل تي ڪو به ڏيان ڪونہ ڏنو ويندو.

Intermediate Grade Examination

4th Paper

TUESDAY, 8TH OCTOBER 1940

[3 P.M. TO 5-30 P.M.]

FREEHAND DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully with a water colour wash, as indicated in the chart.

Correctness of drawing and proportion is of more importance than extreme neatness of form and colour.

No credit will be given for very small drawing.

फ्रीहँड ड्रॉइंग.

तुमच्या पुढें ठेवलेला नकाशा (चार्ट) पेन्सिलीनें काढा. सबंध आकृतीच्या मुख्य रेषा प्रथम काढून नंतर नकाशांत (चार्ट) दाखविल्याप्रमाणें जलमिश्रित रंगानें पूर्ण करा.

आकार व रंग यांच्या विशेष सफाईपेक्षां ड्रॉइंग निर्दोष व प्रमाणबद्ध असणें जास्त महत्त्वाचें समजलें जाईल.

ड्रॉइंग अतिशय लहान काढल्यास मार्क मिळणार नाहींत.

મુક્ત હસ્તાલેખન.

તમારી સામે મૂકેલા ચાર્ટનું પેન્સિલથી ચિત્ર દોરો.

એ આખી ભાતની મુખ્ય મુખ્ય રેષાઓ પ્રથમ દોરો અને પછી સાચવીને ચાર્ટમાં બતાવ્યા મુજબ પાણીનો રંગ પૂરી પૂરું કરો.

આકાર અને રંગની ઘણીજ સ્વચ્છતા કરતાં ચિત્રના આલેખન અને પ્રમાણની શુદ્ધિ વધારે અગત્યના છે.

ઘણું નાનું ચિત્ર લાયક ગણાશે નહિ.

ಸರಳಗೈ ಚಿತ್ರ ಲೇಖನ.

ನಿಮ್ಮ ಎದುರಿನಲ್ಲಿಟ್ಟ ನಕ್ಷೆಯನ್ನು ಸೀಸಪೆನ್ಸಿಲಿನಿಂದ ತೆಗೆಯಿರಿ.

ಇಡೀ ನಕ್ಷೆಯ ಮಹತ್ವದ ರೇಖೆಗಳನ್ನು ತೆಗೆಯತಕ್ಕದ್ದು ಮತ್ತು ಆ ನಂತರ ನಕ್ಷೆಯಲ್ಲಿ ತೋರಿಸಿದಂತೆ ನೀರ್ಬಣ್ಣ (ವಾಟರ ಕಲರ)ವನ್ನು ಲಕ್ಷ್ಯಪೂರ್ವಕವಾಗಿ ತುಂಬಿ ಪೂರ್ತಿಗೊಳಿಸತಕ್ಕದ್ದು.

ಆಕೃತಿಯ ಒಳ್ಳೇ ಅಚ್ಚುಕಟ್ಟುತನ ಮತ್ತು ಬಣ್ಣಗಳಿಗಿಂತ ಸರಿಯಾಗಿ ಚಿತ್ರಿಸುವದಕ್ಕೆ ಮತ್ತು ಪ್ರಮಾಣಬದ್ಧತೆಗೆ ಹೆಚ್ಚು ಮಹತ್ವವಿರುತ್ತದೆ.

ತೀರ ಚಿಕ್ಕ ಚಿತ್ರಗಳಿಗೆ ಮಾನ್ಯತೆ ದೊರೆಯುವದಿಲ್ಲ.

بغیر آلات کے مدد کی (فری ہینڈ) نقاشی

اپنے سامنے رکھے ہوئے نقشہ (چارٹ) کو پنسل سے بناؤ

پورے نقشہ کے اہم خطوط (leading lines) کا خاکہ کھینچو اور پھر جیسا کہ نقشہ میں دکھایا گیا ہے آب رنگ (water colour) کا ہاتھ پھیرکر احتیاط سے اسے ختم کرو

رنگ و شکل کی غیرمعمولی نفاست کے مقابلہ میں نقشہ کی صحت و تناسب زیادہ ضروری ہیں

بہت چھوٹی تصاویر کو نمبر نہیں دئے جائینگے

بنا اوزار جي تَقاشي ڪَم تان ڏسي شِڪليونُ ڪيڙُ.

(فِري هَينڊ ڊرائنگ)

اوهانجي سامهون تَنگيل نقشي (چارٽ) ۾ جيڪا شڪل آهي سا پينسل سان ڪيو.

اوهانکي پوءِ پائين سڄي خاڪي (پٽڙن) جون مُکيہ آڪاوت واريون ليڪون ڪيڙ گهرجن. پوءِ جَئن اَصل چارٽ ۾ رنگ آهن پريل تئن پنهنجي ۽ نِڪتل شڪل کي پاڻي ۽ وارارنگ ڏيئي، خبرداري ۽ سان شڪل پوري ڪريو.

تمام صاف ۽ سُٹن ليڪن ڪيڙ ڪان، شڪل جي سُوڏائي، ياڳن جي برابري ۽ نسبت رکڻ شڪل جون و ڏيڪ مُکيہ ۽ ضروري خُوبيونُ آهن.

نڊيڙي ۽ شڪل تي ڪَوبہ ڏيان ڪونہ ڏنو ويندو.

Intermediate Grade Examination

5th Paper

WEDNESDAY, 9TH OCTOBER 1940

[11 A.M. TO 2-15 P.M.]

DESIGN

INSTRUCTIONS TO SUPERINTENDENTS

A small extra piece of paper may be given to the candidates, for trying their colours and also tracing paper to those candidates, who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Construct a square the side of which measures 4½ inches, and draw externally an equilateral triangle on each of its sides leaving the distance of one inch from each angle of the square. Fill the whole shape thus formed (shape of a star) with any natural forms decoratively treated.

Place a suitable plain border outside the star.

The design is to be finished in three colours only.

Geometrical instruments and tracing paper may be used.

डिझाइन्.

४½ इंच लांबीची बाजू असलेला एक चौकोन तयार करा. चौकोनाच्या प्रत्येक कोनापासून एक इंच जागा सोडून, प्रत्येक बाजूला एक एक असे समभुज-त्रिकोण काढा. अशा प्रकारें झालेल्या संबंध आकृतींत (ताऱ्याची आकृति) कोणतेहि नैसर्गिक आकार, अलंकारिक पद्धतीनें भरा.

ताऱ्याच्या बाहेर, एक शोभेल अशी बॉर्डर काढा.

डिझाईन् फक्त ३ रंगांत पुरें करा.

भूमितिसाधनें (कंपास वगैरे) व ट्रेसिंग कागद वापरण्यास हरकत नाहीं.

ભાતચિત્ર.

૪½"ની બાજુવાળો સમચોરસ દોરો. એ સમચોરસના દરેક ખૂણાથી એક એક ઇંચનું અંતર મૂકીને, સમચોરસની દરેક બાજુપર સમબાજુ ત્રિકોણ દોરો.

ઉપર પ્રમાણે કરવાથી જે આખો આકાર (તારાના આકાર જેવો) બન્યો તેમાં શોભાયમાન રીતે બનાવેલાં કોઇપણ કુદરતી આકારો ગોઠવો.

આ તારાના આકારની આસપાસ તેને બંધબેસતી સાદી કિનાર દોરો.

આ તરેહ ફકત ત્રણ રંગમાં પૂરી કરવી. ભૂમિતિનાં સાધનો અને ટ્રેસિંગ પેપર વાપરી શકાશે.

ರಿಝಾಯಿನ.

೪½ ಇಂಚು ಭುಜವುಳ್ಳ ಒಂದು ಚೌರಸನನ್ನು ರಚಿಸಿ ಅದರ ನಾಲ್ಕೂ ಭುಜಗಳ ಮೇಲೆ ಹೊರಬದಿಗೆ ಚೌರಸದ ಪ್ರತಿಯೊಂದು ಮೂಲೆಯಿಂದ ಒಂದು ಇಂಚನ್ನು ಬಿಟ್ಟು ಸಮಭುಜತ್ರಿಕೋಣಗಳನ್ನು ರಚಿಸಿರಿ.

ಈ ಪ್ರಕಾರ ರಚಿಸಿದ (ಚಿಕ್ಕೆಯಂತಿರುವ) ಆಕೃತಿಯನ್ನು ಬೇಕಾದ ನೈಸರ್ಗಿಕ ರೂಪಗಳಿಂದ ಅಲಂಕಾರಿಕವಾಗಿ ತುಂಬಿರಿ.

ಈ ಚಿಕ್ಕೆಯ ಹೊರಗೆ ಒಪ್ಪುವಂತೆ ಸಾದಾ ಅಂಚೆಯನ್ನು ತೆಗೆಯಿರಿ.

ರಿಝಾಯಿನು ಕೇವಲ ಮೂರೇ ಬಣ್ಣಗಳಿಂದ ಪೂರ್ತಿಗೊಳಿಸಿದ್ದಿರಬೇಕು.

ಕಂಪಾಸು ಮೊದಲಾದ ಭೂಮಿತಿಯ ಉಪಕರಣಗಳನ್ನು ಮತ್ತು ಟ್ರೇಸಿಂಗ ಕಾಗದವನ್ನು ಉಪಯೋಗಿಸಬಹುದು.

ڈزائن

ایک مربع کھینچو جس کا ایک ضلع ۴½ انچ ہو ۔ اور اس
کے ہر ضلع پر باھر کی طرف ایک مثلث متساوی الاضلاع کھینچو
جس کا مربع کے ہر زاویہ سے فاصلہ ۱ انچ ہو

اس طرح تیار شدہ پوري شکل (ستارہ نما) کو کسی قسم کي قدرتی اشکال سے جو نقش و نگار کے کام آسکتي ہیں۔ بھرو ستارہ کي باہر کي طرف ایک مناسب سادہ بارڈر (Border) بناؤ ۔ ڈزائن صرف تین رنگوںسے مکمّل کي جائے

علم ھندسہ کے اوزار و آلات اور خاکہ اتارنے والے کاغذ (ٹریسنگ پیپر) کا استعمال کیا جاسکتا ھے

جِتسالي خاکو ڪَيڻُ.

(ڊزائين)

ھڪ ½۴ انچن پاسن وارو چورس ڪيو۔ انھيءَ چورس جي هَر هڪ ڪُنڊ کان، ليکن تي، هڪ هڪ انچَ جو مُفاصلو ڇڏي، سَندس هَر هڪ پاسي تي، باهرئين طرف ڏانهن، ٽپور پاسو ٽڪُنڊو ناهيو.

آهڙيءَ طرح جيڪا سڃي شڪل (ستاري جي صورت وانگرٿهي) تَنهن ۾، خُوبصورت ۽ نزاڪت واري ڏَنگ جُون، ڪَهڙيُون ۽ قُدرتي شڪليون پَري، هڪ جِتسالِيءَ جو خاڪو يا ڊزائين تيار ڪريو.

سَڃي ڊزائين يا ستاري جي باهران، هڪ وَڻائتو ۽ سادو حاشو يا ڪنارو ناهيو.

سَڃي ڊزائين کي فقط ٽن رنگن سان پَري پُورو ڪريو.

جاميٽريءَ جا اوزار ۽ خاڪي اُتارڻ جو ڪاغذ (ٽريسنگ پيپر) ڪم ۾ آڻي سگهجن ٿا.

Intermediate Grade Examination

6th Paper

WEDNESDAY, 9TH OCTOBER 1940

[3-15 P.M. TO 3-45 P.M.]

MEMORY DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

It is of utmost importance that Superintendents of the Examination take care that, if the objects or drawings of the objects set for this Examination happen to be in the Examination Room, they are removed or completely covered up before the paper is given or read out to the candidates.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any one of the following subjects :—

(1) A small village by the river side.

(2) Monkeys and the tailor with caps.

(3) An old woman lighting a Hurricane lamp where Kerosine oil tins, bottle and funnels are lying in a room.

Special note to Superintendents.—At the end of the time allowed for this paper *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Bombay. *The grade of the examination should be marked on the outside of the packet* (*vide* rules 31-34 of the general rules and instructions for the guidance of the Superintendents of Centres)

मेमरी ड्रॉइंग.

खालीलपैकीं कोणताहि एक विषय स्मरणशक्तीचा उपयोग करून काढा :—

(१) नदीकांठचें एक लहान खेडें.

(२) माकडें व टोप्या घेतलेला शिंपी.

(३) कंदील पेटवीत असलेली एक म्हातारी बाई. खोलींत केरोसीन तेलाचे डबे, बाटल्या व फनेलें पडलेलीं आहेत.

સ્મૃતિચિત્ર.

નીચેનામાંથી, ગમે તે એકનું સ્મૃતિચિત્ર દોરો :—

(૧) નદી પાસે આવેલું નાનું ગામડું.

(૨) વાંદરાઓ અને દરજી ટોપીઓ સાથે.

(૩) એક ઓરડામાં ઘાસતેલના ડબ્બાઓ, બાટલીઓ અને ગરણીઓ પડેલાં છે, અને ત્યાં એક ઘરડી સ્ત્રી હરિકેન ફાનસ સળગાવે છે.

ಸ್ಮೃತಿ ಚಿತ್ರ ಲೇಖನ.

ಕೆಳಗೆ ಕಾಣಿಸಿದ ವಿಷಯಗಳಲ್ಲಿ ಯಾವದಾದರೊಂದನ್ನು ಸ್ಮೃತಿಯಿಂದ ತೆಗೆಯಿರಿ :—

(೧) ನದಿಯ ನೆರೆಯಲ್ಲಿದ್ದ ಒಂದು ಸಣ್ಣ ಹಳ್ಳಿ.

(೨) ಮುಂಗಗಳು ಮತ್ತು ಟೊಪ್ಪಿಗೆಗಳೊಡನೆ ಇದ್ದ ಶಿಂಪಿಗ.

(೩) ಚಿಮಣಿ ಎಣ್ಣೆಯ ಡಬ್ಬಿ, ಶಿಸೆ, ಲಾಳಿಕೆಗಳಿದ್ದ ಒಂದು ಕೋಣೆಯಲ್ಲಿ ಕಂದೀಲನ್ನು ಹಚ್ಚುತ್ತಲಿದ್ದ ಓರ್ವ ಮುದುಕಿ.

حافظہ کي نقّاشی

مندرجہء ذیل مین سے کسي ایک کي تصویر حافظہ سے کھینچو :—

(۱) ایک دریا کنارے کا منظر

(۲) بندر اور ٹوپیاں بیچنے والا درزی

(۳) ایک بوڑھی عورت جو لالٹین ایسے کمرہ مین روشن کررهي ہو جہان مٹّي کے تیل کے ڈبّے — بوتلین اور قیفین رکھّے ہوئے ہون

يادگيري ۽ ماڻ شڪليون ڪڍڻ

(ميمري ڊرائنگ)

هينئين ماڻ ڪنهن بہ هڪ جي شڪل يادگيري ۽ ماڻ ڪڍو:-

(۱) ڏڏي ۽ جي پرسان هڪ ننڍي گوٽ جو نظارو.

(۲) پولڙا، ڊرزي ۽ سندس توهيون.

(۳) هڪ پوڙهي عورت، هڪ ڪوٽي ۽ ۾، جتي گاسليٽ جا ڏيا، تيل جون ٻاٽليون ۽ ڪيفون پيئون آهن، اتي هڪ ٿي پيئي ٻاري.

GOVERNMENT OF BOMBAY ART EXAMINATIONS

Elementary Examination in Drawing and Painting

THURSDAY, 3RD APRIL 1941

[10-45 A.M. TO 1-45 P.M.]

PERSPECTIVE

1. Define the following terms and illustrate your answers by means of diagrams :—Base of cone of rays, Principle visual ray, Station point and Directing line.

2. In the accompanying diagram the full size details of a "*cupboard*" are given in plan, front elevation and side elevation. The nearest point A is 4′ to the left and 2′ within, and the side AB recedes at 50° to the right. Draw its perspective representation.

Distance—12′.

Height—5′.

Scale—$\frac{1}{2}$″ to 1′.

Elementary Examination in Drawing and Painting

THURSDAY, 3RD APRIL 1941

[2-30 P.M. TO 3-30 P.M.]

MEMORY DRAWING

Draw any two of the following :—

(*a*) A bird's eye view of a town.

(*b*) A shepherd boy with his dog.

(*c*) A terrific storm on the bank of a river.

Elementary Examination in Drawing and Painting

FRIDAY AND SATURDAY, 4TH AND 5TH APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

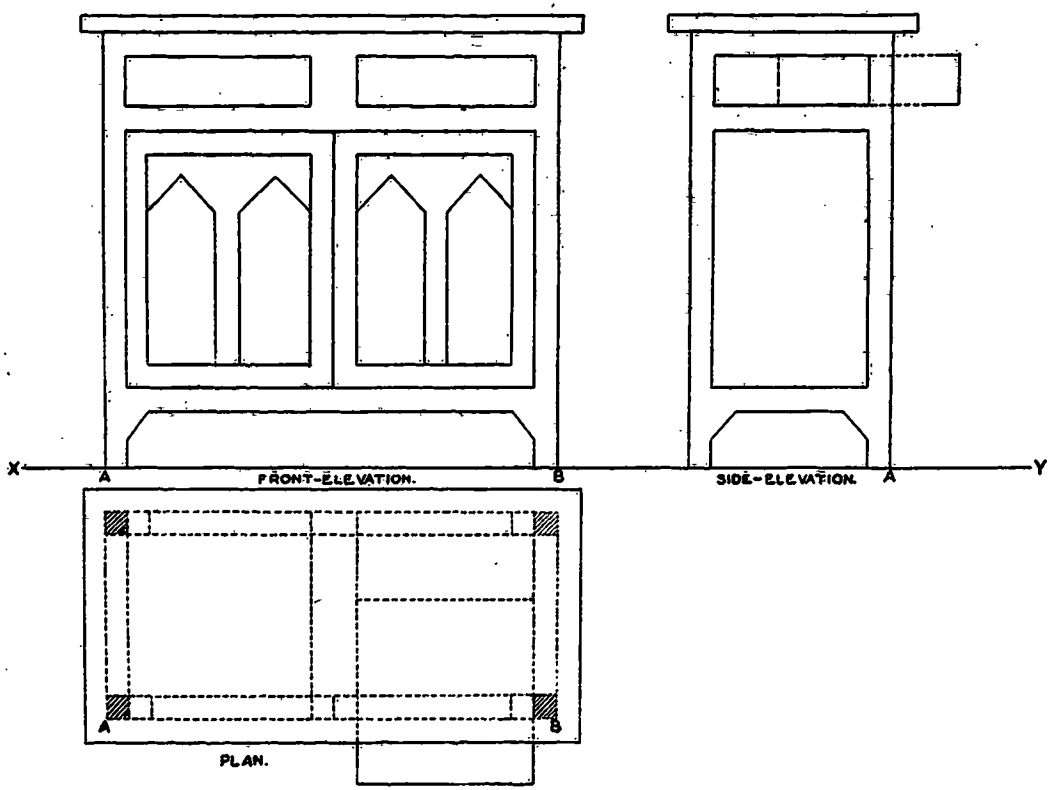
DECORATIVE DESIGN

Draw the diagram double the size of the accompanying diagram, and make a decorative design based on geometric and human forms, suitable for inlaid work.

The design should be coloured in water colours.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

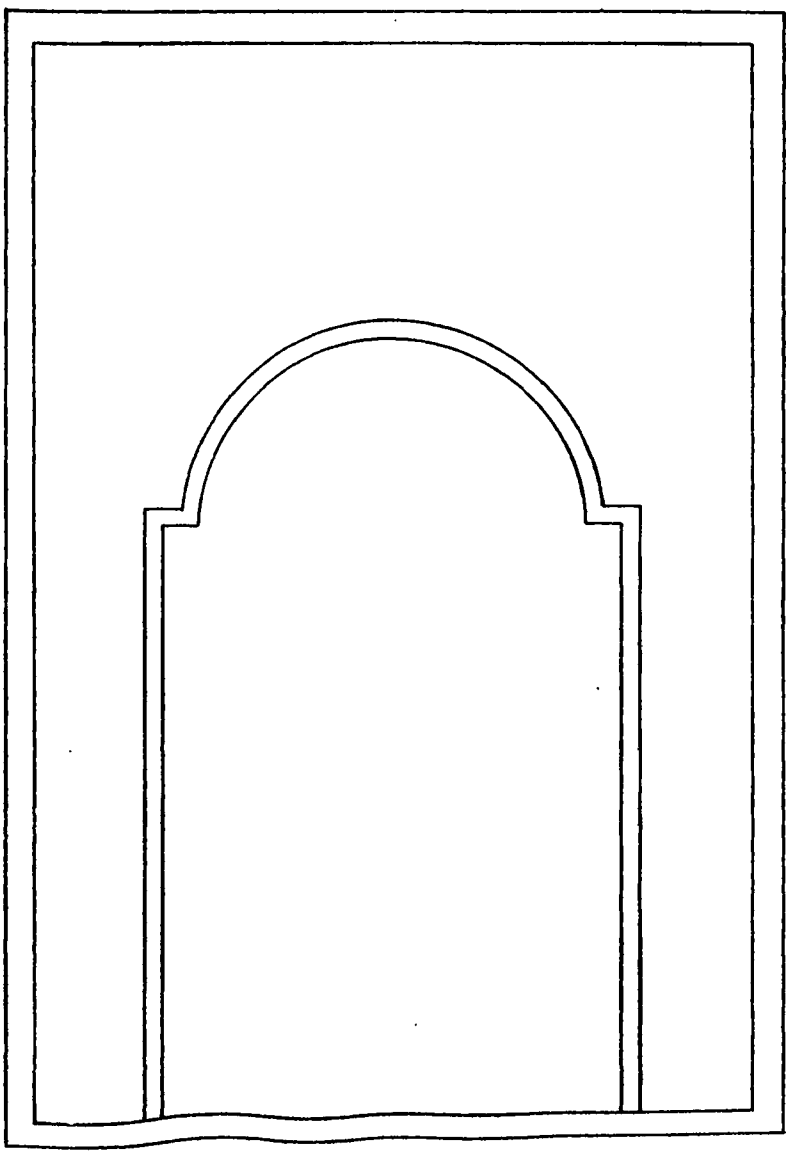
PERSPECTIVE 1941.



ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

1941

DECORATIVE DESIGN.



Elementary Examination in Drawing and Painting

MONDAY, TUESDAY AND WEDNESDAY, 7TH, 8TH AND 9TH APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. No actual measurements may be taken, but foot rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

Elementary Examination in Drawing and Painting

TUESDAY, WEDNESDAY AND THURSDAY, 15TH, 16TH AND 17TH APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-45 P.M. TO 4-45 P.M.]

STILL LIFE

Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

2. The group must be painted so as to fill the canvas (half imperial size). Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes, palettes and paint boxes may be removed from the examination hall while the examination is being held.

Elementary Examination in Drawing and Painting

FRIDAY, 18TH APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM CAST

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn ; then as much of the small details as can be done in the time.

3. The principle points to aim at are correctness in placing the head on the neck, proportions, masses of light and shade and outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The head must be drawn as nearly life-size as possible. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting

SATURDAY, 22ND MARCH 1941

[10-45 A.M. TO 1-45 P.M.]

ANATOMY

Instructions to Candidates :—

You are to attempt all questions.

1. Draw the bones in diagram A.

2. Draw the muscles in diagram B.

3. Draw the muscles in diagram C.

4. Draw the bones in diagram D.

5. Draw the bones in diagram E.

6. Draw two views of the head showing the positions of (1) bones (2) muscles.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink or a combination of pen and ink and water-colour wash.

7. Write the names of the bones and muscles which you have shown in the diagrams, by putting numbers on the diagrams and a corresponding numbered list at the side of each diagram.

No books or paper are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Intermediate Examination in Drawing and Painting

SATURDAY, 22ND MARCH 1941

[2-45 P.M. TO 4-15 P.M.]

MEMORY DRAWING

Note.—An attempt should be made to complete the drawing and in any case the main masses of light and shade should be shown.

" Two children on their way to school."

" A blacksmith at work."

Both subjects must be attempted.

Intermediate Examination in Drawing and Painting

MONDAY TUESDAY AND WEDNESDAY, 24TH, 25TH AND 26TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PICTORIAL DESIGN

SHAPE OF THE COMPOSITION :—Space 16″ × 12″.

SUBJECT OF THE COMPOSITION :—"A music party in moon-light."

Or

"Village Dancers."

NOT LESS THAN FIVE FIGURES.

2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

3. The composition should be treated decoratively and in colour; and may be done in Indian or Western style.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination, and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall, and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition, and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting

THURSDAY, 27TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

FIGURE FROM CAST

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principle points to aim at are :—Correctness in the general pose of the figure; proportion; masses of light and shade; outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY,
28TH, 29TH, 31ST MARCH AND 1ST AND 2ND APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger. Small paintings will be disqualified.

3. The same general observations and instructions apply as were given in the examination of " Figure from Cast ".

4. The whole canvas must be filled in, and a space not less than 24″ × 18″ must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas, but no drawing or materials *except paint-brushes for cleaning purposes* may be removed from the examination hall while the examination is in progress.

Advanced Examination in Drawing and Painting

MONDAY, 10TH MARCH 1941

[10-45 A.M. TO 1-45 P.M.]

ANATOMY

Instructions to Candidates :—

Four questions must be answered including Question No. 1 which is compulsory.

1. Draw a three-quarter front view of a male figure in the act of lifting a heavy stone, and show the muscles.

2. Describe briefly how you would apply the knowledge of anatomy when painting a human figure.

3. Draw the muscles in diagram A.

Show the inner form of the figure B. with an outline and fill in the same with bones.

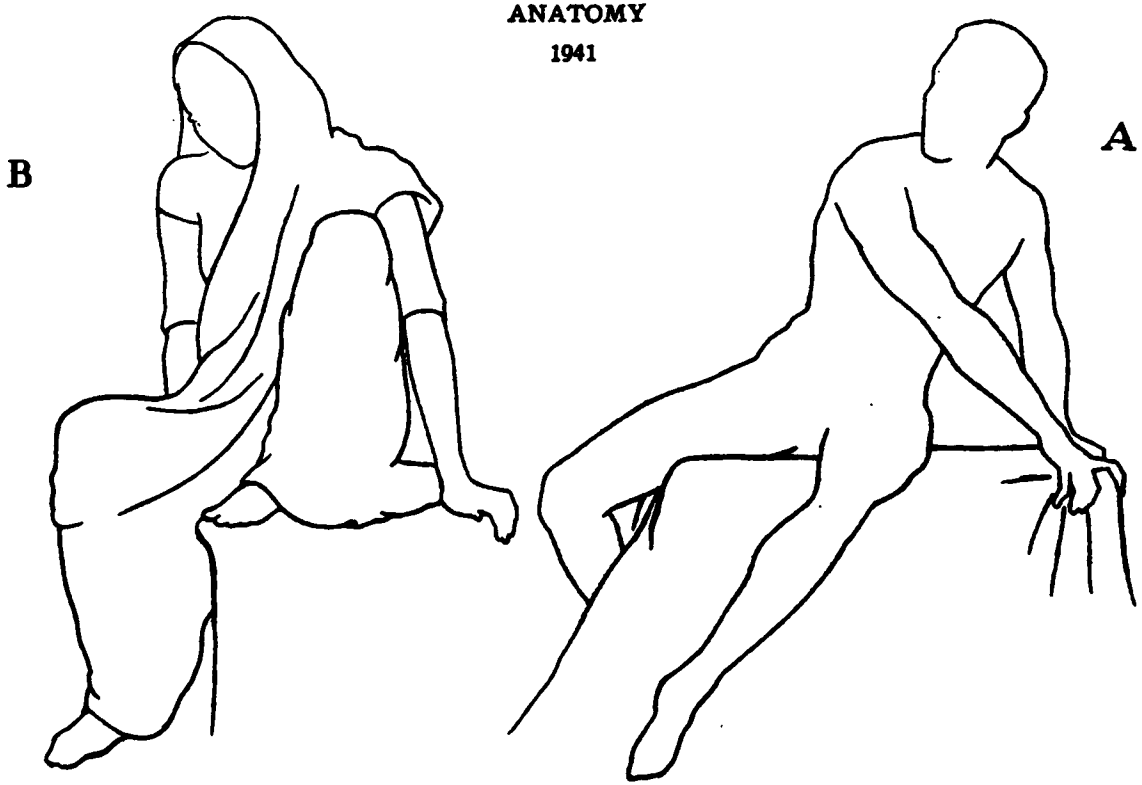
4. Draw a three-quarter view of a male head with a neck, looking upward, and suggest the various planes and projections in the form of blocks ; repeat the same drawing in an outline and fill in with muscles.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink or a combination of ink and water-colour wash.

5. Write the names of the bones and muscles shown in the diagrams by putting numbers on the diagrams and a corresponding numbered list at the side of each diagram.

No books or papers are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

ADVANCED EXAMINATION IN DRAWING AND PAINTING
AND INTERMEDIATE EXAMINATION IN MODELLING.
ANATOMY
1941



Advanced Examination in Drawing and Painting.

PAINTING FROM LIFE.

Kamanna, Vidyabhushan Apparao. *Private.*

Advanced Examination in Drawing and Painting

MONDAY, 10TH MARCH 1941

[2-30 P.M. TO 5 P.M.]

TIME SKETCH FROM LIFE

Instructions to Candidates :—

1. Draw the figure before you in charcoal, black chalk or pencil.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principle points to aim at are :—Correctness in the general pose of the figure ; proportion ; masses of light and shade ; outline.

4. No actual measurements may be taken, but a foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be less than 24 inches. Small drawings will be disqualified.

Advanced Examination in Drawing and Painting

TUESDAY, WEDNESDAY AND FRIDAY, 11TH, 12TH AND 14TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE

Instructions to Candidates :—

1. Paint in Oil or Water-Colour the head of the model before you.

2. The head should be drawn not less than 8 inches in height. Size of the paper or canvas must not exceed 24″ × 20″. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal, paint brush, or stick of a convenient length may be used in making proportional measurements.

4. The whole canvas must be filled in and the background completely painted.

Advanced Examination in Drawing and Painting

SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY
15TH, 17TH, 18TH, 19TH AND 20TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal, paint brush, or stick of a convenient length may be used in making proportional measurements. A plumb-line is allowed.

4. The whole canvas must be filled in and the background completely painted.

Advanced Examination in Drawing and Painting

SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, 22ND, 24TH, 25TH AND 26TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M. DAILY]

PICTORIAL COMPOSITION

SHAPE OF THE COMPOSITION :—

A Panel 14″ × 17″, either upright or lengthwise. (Not less than five figures.)

SUBJECT OF THE COMPOSITION :—

" Mercy " *or* " A scene from Village life ".

1. The general lines of the composition are the important features to be considered, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

4. A rough composition must be made on a separate sheet of paper, obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Diploma Examination in Drawing and Painting

MONDAY, 10TH MARCH TO SATURDAY, 19TH APRIL 1941

[EXCEPTING SUNDAYS AND 13TH, AND 21ST MARCH AND 10TH, 11TH, 12TH AND 14TH APRIL 1941 PUBLIC HOLIDAYS]

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M. DAILY]

PRELIMINARY EXAMINATION

There are two alternative subjects for this Examination, and candidates are at liberty to choose which they prefer to take. No candidate is allowed to attempt both subjects.

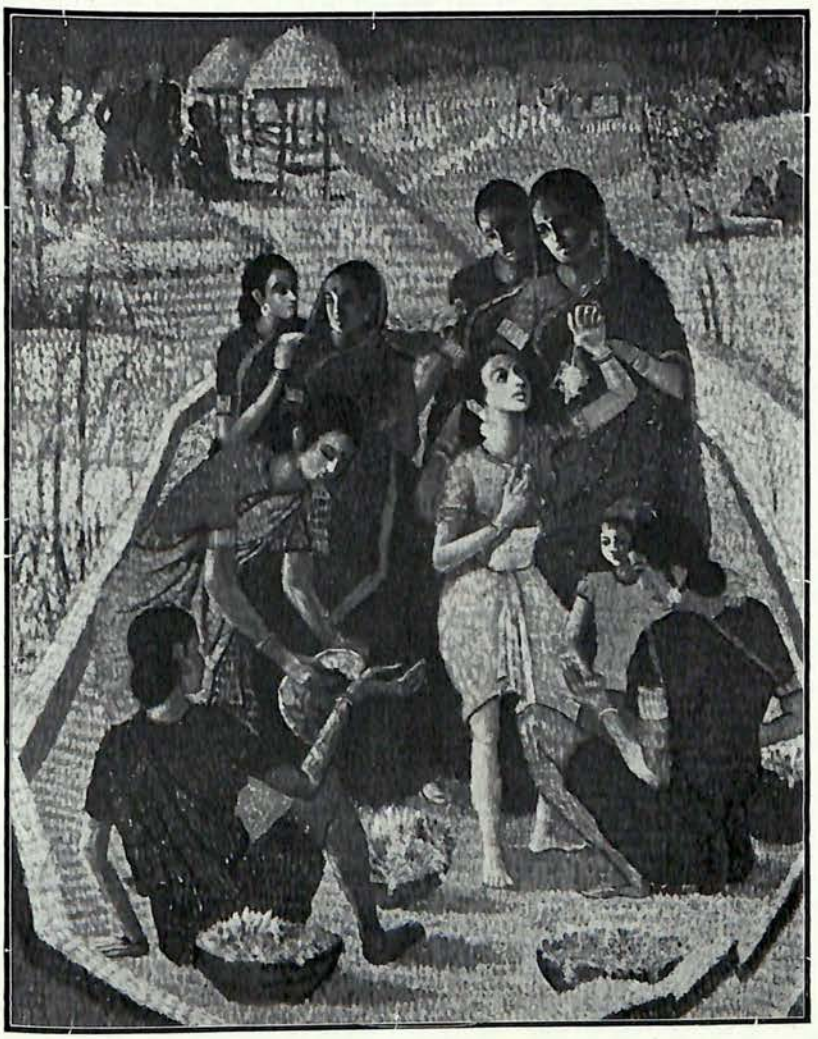
Diploma Examination in Drawing and Painting.

MURAL PANEL.

Bhandarkar A. R.

Diploma Examination in Drawing and Painting.

COMPOSITION.



Kanitkar D. P.

I

Execute in water-colours a sketch for a decorative panel suitable for a modern Public Library. Size of the panel 5′ 6″ in height and 4′ in width (upright). The sketch should be proportionally on a half sheet of imperial paper.

The subject to be illustrated is :—

" Any scene taken from " Indian Village Life "

There should be not *less* than five figures in the design.

The sketches are not to be removed from the examination room.

II

Execute in oils a sketch for an easel picture. The subject to be illustrated is :—

" Abundance ".

Size of picture 48″ × 36″. The sketch should be proportionally on a piece of canvas paper 16″ × 12″ in dimension.

There should be not *less* than five figures in the picture.

The sketches are not to be removed from the examination room.

FINAL EXAMINATION

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The composition may be executed in Indian or Western style.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on this paper below.

Rules for Candidates :—

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off " Studio " allotted to him.

(2) Candidates are forbidden to enter one another's " Studios ".

If any candidate enters the " Studio " of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

PRELIMINARY EXAMINATION

(3) The Preliminary Examination will last four days commencing from 10th of March.

(4) No models will be allowed for this Examination ; and no sketches, studies or books are allowed to be brought into the examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given) as they like, but none of the sketches and studies may be removed from the examination room.

(6) *On the first day of the Preliminary Examination a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the examination room in the evening.*

FINAL EXAMINATION

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire, at the discretion of the Supervisor, but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted for the Examination.

(8) No candidate may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose required. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling

TUESDAY AND WEDNESDAY, 11TH AND 12TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING FROM NATURE

1. The size of the panel of clay should be 18″ × 12″.

2. Model the plant or flower before you. The height of the relief is left to the discretion of the candidate.

The character of the stems, and their junctions should be noted.

3. Candidates may make drawings of the plants in pencil, but these studies must be handed in to the Supervisor and not removed from the Examination hall.

Elementary Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY,
14TH, 15TH, 17TH, 18TH AND 19TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

HEAD FROM CAST

1. Model the cast of the head placed before you.

2. The model must be the same size as the original.

3. Actual measurements may be taken.

Elementary Examination in Modelling

THURSDAY, SATURDAY, MONDAY AND TUESDAY,
20TH, 22ND, 24TH AND 25TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN

1. Prepare in clay a semicircular panel radius 15″.

2. Within the above panel execute a decorative conventional design based upon the forms used in "Modelling from Nature".

Elementary Examination in Modelling.

MODELLING DESIGN.

Pednekar S. V.

3. A suitable moulding should surround the panel.

4. Candidates may make sketches upon paper for their design, but these sketches must be handed in to the Supervisor and should not be removed from the Examination Hall.

To be cast—Two days being allowed for casting.

Intermediate Examination in Modelling

TUESDAY, WEDNESDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 11TH, 12TH, 14TH, 15TH, 17TH, 18TH, 19TH AND 20TH MARCH 1941.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

FIGURE FROM CAST

1. Model the figure placed before you.

2. The clay Model must be the same size as the original.

3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

All candidates for the Intermediate Examination in modelling must have appeared for the Anatomy paper on Monday the 10th March 1941 from 10-45 a.m. to 1-45 p.m.

Intermediate Examination in Modelling

SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY 22ND, 24TH, 25TH, 26TH, 27TH AND 28TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

HEAD FROM LIFE

1. Model the head and bust of the model posed before you.

2. The clay model must be the size of life.

3. Actual measurements may be taken.

Intermediate Examination in Modelling

SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 29TH, 31ST MARCH AND 1ST, 2ND AND 3RD APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN

1. Model a panel, size 24″ × 19″.

2. A moulding 2 inches wide should surround the panel.

3. A figure or figures must form part of the design.

4. Candidates may make preliminary sketches upon paper at any time during the progress of the work, but such sketches must not be removed from the Examination Hall and must be left with the finished model at the conclusion of the Examination.

To be cast—Two days being allowed for casting.

Advanced Examination in Modelling

TUESDAY, WEDNESDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 11TH, 12TH, 14TH, 15TH, 17TH, 18TH, 19TH AND 20TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE

1. Model in clay the figure from life posed before you.

2. The model must not be less than 24 inches in height.

3. Actual measurements may be taken.

Advanced Examination in Modelling

SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, 22ND, 24TH, 25TH, 26TH, 27TH AND 28TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING DESIGN IN THE ROUND

1. Subject:—"Rescue"

Or

"Repose".

Prepare a rough sketch in clay in the round to scale, a design for one of the subjects given above.

The group should be composed of not less than three figures.

There may be more if desired.

2. Model the above design in the round in clay. The height of the whole group should be 18 inches.

Note.—Rough sketches must be preserved by the candidates and be left with the finished models at the conclusion of the Examination.

Models will be provided if required.

Diploma Examination in *Modelling*.

COMPOSITION IN RELIEF.

Hatkar D. R.

Diploma Examination in Modelling.

COMPOSITION IN RELIEF.

Shirgaonkar R. T.

Advanced Examination in Modelling

SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY
29TH, 31ST MARCH AND 1ST, 2ND, 3RD AND 4TH APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

RELIEF DECORATION

1. Sketch in pencil to scale a design for decorating the wall of a Recreation Hall with an oblong panel measuring 36″ × 24″ (horizontal).

It is left to the discretion of the candidates to inscribe any suitable shape in the above oblong panel to suit their designs.

2. The panel to include figures which should be as large as possible.

3. Model the above panel in clay.

4. A suitable moulding must surround the panel.

Note.—Pencil sketches must not be removed from the Examination Hall, and must be given to the Supervisor at the end of the Examination.

To be cast—Two days being allowed for casting.

Diploma Examination in Modelling

MONDAY, TUESDAY, WEDNESDAY AND FRIDAY, 10TH, 11TH, 12TH AND 14TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-10 P.M.]

COMPOSITION IN LOW RELIEF

PRELIMINARY SKETCH IN PLASTICINE.

1. Subject :—" Home Coming of a successful Warrior ".

Or

" Sacrifice ".

Purpose :—The above panels are intended to be placed at a height of 6 ft. from the ground on the two sides of a rectangular pedestal for War Memorial in a public square.

2. Sketch in plasticine to scale, your design for one of the subjects given above. The panel may be done in Indian or Western Style.

3. Composition must not contain less than seven figures in different positions.

4. The size of the panel should be 42″ × 32″ horizontal. A plain suitable moulding should surround the panel.

CLAY COMPOSITION IN LOW RELIEF

SATURDAY, 15TH MARCH TO SATURDAY, 5TH APRIL 1941

[EXCEPTING SUNDAYS AND PUBLIC HOLIDAYS]

(10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.)

1. Model the above panel in clay.

2. The scheme as shown in your Plasticine Sketch must be adhered to in its general arrangement in your final full size panel.

To be cast—Two days will be allowed for casting.

Diploma Examination in Modelling

TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, 15TH, 16TH, 17TH, 18TH, 19TH, 21ST, 22ND, 23RD, 24TH AND 25TH APRIL 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE

1. Model in clay the figure from life posed before you.

2. The standing figure must not be less than 3 feet 6 inches in height.

3. Actual measurements may be taken.

Elementary Examination in Commercial Art

MONDAY, 17TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

LETTER HEAD

Prepare a suitable design in two colours on any one of the following subjects :—

(1) Universal Furnishing Co., Ltd.

(Furniture Makers and Interior Decorators, Bombay.)

(2) Oriental Perfumery Mart, Bombay.

Size :—11″ × 9″ (vertical).

Candidates may include a trade mark or some other symbol in their design and also two coloured key sketches on both the above subjects.

Credit will be given for neatness in execution.

Elementary Examination in Commercial Art

TUESDAY, 18TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

PRESS LAYOUT

For Newspaper advertising

Prepare a finished layout for any one of the following subjects :—

(1) Rex Poster Colours.

(2) Star Toilet Soap.

Size :—8″ × 1 Column.

Medium :—Line.

Candidates may also draw at least two good key-sketches for both the subjects mentioned above.

A suitable trade mark may be included.

Elementary Examination in Commercial Art

WEDNESDAY, 19TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

ROMAN OR INDIAN LETTERING

The lettering to be in capitals.

Special attention should be given to neatness, spacing and the proper arrangement of the lettering.

Space out the following sentence :—

" ART IS AN IMPORTANT FACTOR IN COMMERCIAL AND INDUSTRIAL PUBLICITY ".

Size :—¼ Imperial.

Medium :—Black and White.

Elementary Examination in Commercial Art

THURSDAY AND SATURDAY, 20TH AND 22ND MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M. DAILY]

BOOK-JACKET

Prepare a design in two colours for a book-jacket with two coloured key sketches, suitable for one of the following titles :—

(1) " Art of Indian Music " by Suresh Roy.

(2) " Art and Crafts " by Prabhu Narayan.

Size :—9″ × 20″ or 8 Vs.

Elementary Examination in Commercial Art

MONDAY, 24TH MARCH 1941

[11 A.M. TO 2 P.M.]

WRITTEN TEST

Instructions to candidates :—

(*a*) Special attention should be given to a clear exposition of original ideas on the subject.

(*b*) Answers should be brief and to the point.

(*c*) Illustrate your answers wherever necessary.

(*d*) All questions to be attempted.

1. Explain the importance of a good letter-head in business correspondence.

2. (*a*) State the various components of an effective layout and their relative importance to each other.

(*b*) Explain the different peculiarities of some Roman letters, and discuss how a good arrangement of letters and their spacing may be secured.

3. Explain the differences between the following :—

(1) Slogan and Head line

and

(2) Symbol and Trademark.

4. Explain the method of executing any two of the following :—

(1) Trademark.

(2) Book-Jacket.

(3) A Folder.

5. (*a*) Write a short note on the possible success of poster publicity as compared with the value of press advertising to the Manufacturer in India.

(*b*) State what qualities you consider are essentially required by the Commercial Artist as being indispensable for a publicity department.

Elementary Examination in Commercial Art

MONDAY, 24TH MARCH 1941

[3 P.M. TO 5 P.M.]

AND

TUESDAY, 25TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

POSTER DESIGN

Prepare a Poster Design in three colours on any one of the following subjects :—

(1) Capitol Fountain Pens and Pencils.

(2) Bharat Leather Works, Ltd., for Shoes, hand-bags, etc.

Size :—5″ × 8″.

Candidates may include a trademark or other symbol in their design and may also draw two key sketches in colours of size 2½″ × 4″ on both the above subjects.

Intermediate Examination in Commercial Art

WEDNESDAY, 26TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

HEAD STUDY

Draw a happy face of a young man and a woman suitable for advertising a tonic for vigour and health, in a Newspaper.

The drawings should fairly fill the paper.

Credit will be given for good drawing, style and neatness in execution.

Medium :—Line, in Black and White.

Intermediate Examination in Commercial Art

THURSDAY AND FRIDAY, 27TH AND 28TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M. DAILY]

PRESS LAYOUT

(*For newspaper advertising.*)

Prepare a finished layout for any one of the following subjects with some special attractive offer for buyers :—

(1) Pearl Tooth Paste.

(2) Regal Bakery.

Following components may also be introduced in the layout :—

(1) A Panel.

(2) A Trademark.

(3) An Illustration.

(4) A Border.

Candidates may also draw two key sketches for both the subjects mentioned above.

Size :—12″ × 3 Columns.

Medium :—Line. Black and White.

Intermediate Examination in Commercial Art

SATURDAY, 29TH MARCH 1941

[11 A.M. TO 2 P.M.]

WRITTEN TEST

Instructions to Candidates :—

(*a*) Special attention should be given to a clear exposition of original ideas on the subject.

(*b*) Answers should be brief and to the point.

(*c*) Illustrate your answers wherever necessary.

(*d*) All questions to be attempted.

1. Write a short note with suggestions on the advertising functions and possibilities of the "label" for use in India.

2. Comment on a few distinctive name-plates appearing in the present day press advertising, and explain how they give cumulative results in consistent and planned advertising.

3. State the important factors that make a reader interested in a particular advertisement in a newspaper.

4. (*a*) Write a short note on the usefulness of Poster propaganda in War time.

(*b*) Explain the ways and means a Commercial Artist can secure an Indian appeal in his publicity campaigns.

Intermediate Examination in Commercial Art

SATURDAY, 29TH MARCH 1941

[3 P.M. TO 5-30 P.M.]

LETTERING MODERN

The lettering to be in Capitals and Script.

Special attention should be given to neatness, spacing and the proper layout of the lettering.

Space out the following sentence :—

"TRUTH IN ADVERTISING IS AN IDEAL FUNDAMENTAL TO SUCCESSFUL PUBLICITY."

Size :—½ Imperial.

Medium: —Black and White.

Intermediate Examination in Commercial Art

MONDAY, 31ST MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

LABEL DESIGN

Prepare a finished label design for any one of the following subjects with two rough coloured suggestions :—

(1) Rajani Hair Oil.

(2) Hind Tea.

(3) Hind Coffee.

Show a drawing of the proposed bottle, and also execute a suitable label design in three colours for same.

Intermediate Examination in Commercial Art

TUESDAY AND WEDNESDAY, 1ST AND 2ND APRIL 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M. DAILY]

POSTER DESIGN

Design a Poster in three colours suitable for advertising on one of the following subjects with two rough coloured key sketches of size $2\frac{1}{2}'' \times 4''$:—

(1) Messrs. James & Co., Flower seeds Merchants.

(2) Messrs. Kapoor & Bros., Fruit Sellers.

Candidates may include a Trademark or other symbol in their design.

Size :—$10'' \times 16''$.

Advanced Examination in Commercial Art

WEDNESDAY, 26TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

CINEMA SLIDE

Prepare a design for a Cinema Slide suitable for a negative required for colouring; also show your colour scheme and include suitable trademark in the design :—

(1) Sun Washing Soap.

Or

(2) New India Records.

Candidates may draw two key sketches in colour for the selected subject.

Size :—$8'' \times 8''$.

Advanced Examination in Commercial Art

THURSDAY, 27TH MARCH 1941

[11 A.M. TO 2 P.M.]

WRITTEN TEST

Instructions to the Candidates :—

(*a*) Special attention should be given to a clear exposition of original ideas on the subject.

(*b*) Answers should be brief and to the point.

(*c*) Illustrate your answers wherever necessary.

(*d*) All questions to be attempted.

1. (*a*) State your views on the present hoarding publicity and the Art of window display in India.

(*b*) Suggest what mode of publicity is most adaptable to reach the masses in India to promote a greater demand for advertised goods.

2. (*a*) Explain the necessity and the method of retouching photographs for reproduction.

(*b*) The important qualities of a successful cinema slide.

3. Explain why symbolism and abstract forms are not suitable for Poster publicity in India.

4. Write a short note on " Art in Industry " or state the prospects of advertising in war time markets in India.

5. State the different uses of the following powders that are used in Litho process :—

(1) Resin Powder.

(2) Pumice Powder.

(3) Carbonate of Magnesia Powder.

(4) French Chalk.

Also explain how you would preserve your design on the stone while it is in process.

Advanced Examination in Commercial Art

THURSDAY, 27TH MARCH 1941

[3 P.M. TO 5 P.M.]

and

FRIDAY, 28TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

PRESS LAYOUT

(*For Newspaper advertising*)

Prepare a layout for any one of the following subjects suitable for Easter Publicity with two rough key sketches on both the subjects given below :—

(1) The Pioneer Provision Stores Ltd., General Merchants.

(2) Indian Silks.

Following components may also be introduced in the layout :—

(1) A Panel.

(2) A Trademark.

(3) An Illustration.

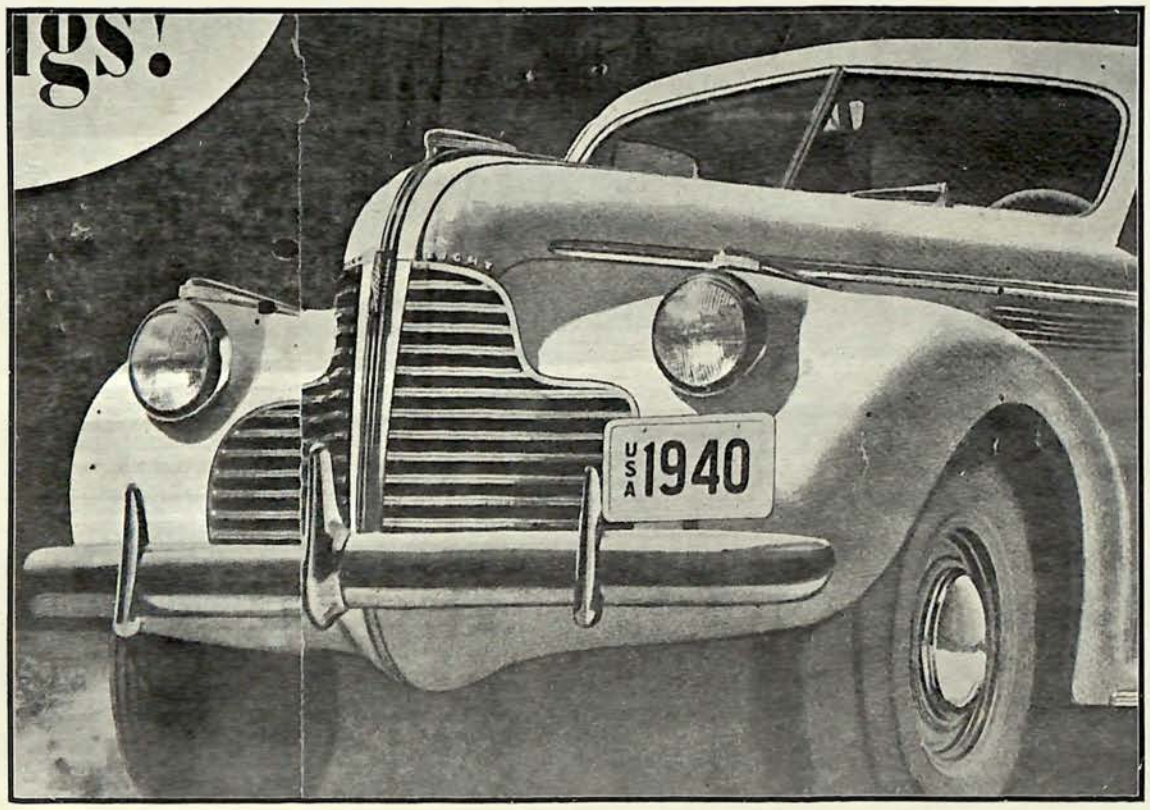
(4) A Border.

Size :—12″ × 3 Columns.

Medium :—Line and half tone.

Advanced Examination in *Commercial* Art.

RETOUCHING PRINT.



Advanced Examination in Commercial Art

SATURDAY, 29TH MARCH 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

RETOUCHING PHOTOGRAPH

Retouch the given photograph size 5″ × 8″ in simple masses of light and shade so as to make it more effective for half tone reproduction.

Subject :—(Motor Car).

Advanced Examination in Commercial Art

MONDAY AND TUESDAY, 31ST MARCH AND 1ST APRIL 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M. DAILY]

POSTER DESIGN

Design in three colours a Poster suitable for advertising in the moffusil on any one of the following subjects with two small coloured key sketches of size 2½″ × 4″ :—

(1) Arts and Crafts Emporium

(2) Prabhat Textile Mills, Ltd.

Size :—10″ × 16″.

Advanced Examination in Commercial Art

WEDNESDAY, 2ND APRIL 1941

[11 A.M. TO 2 P.M. AND 3 P.M. TO 5 P.M.]

ILLUSTRATION

Draw two illustrations consisting of human figures suitable for newspaper advertising.

"CAFFORIN"

An instant pain reliever

and

"KAMINI SNOW"

For complexion.

Size :—The drawings should fairly fill the paper.

Medium :—Line and half tone.

Drawing Teachers' Examination

MONDAY, 10TH MARCH 1941

[10-45 A.M. TO 1-45 P.M.]

GEOMETRY AND PERSPECTIVE

Instructions to Candidates :—

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figures.

GEOMETRY

1. Construct an isosceles triangle equal in area to another triangle *ABC* and having the same vertical angle.

2. Divide a triangle into three equal parts by lines drawn parallel to one of the sides.

3. The elevation of a cone cut by a plane at 45° with the ground intersecting the axis 2 inches from the base. Draw its plan, the true shape of the section and a side elevation viewed from the right.

4. Draw the plan and elevation of a square of 2¼ inches sides, one edge being in the horizontal plane making 45° with the vertical plane and the surface of the square being inclined at 40° to the horizontal plane.

PERSPECTIVE

5. Show the perspective representation of a "*Blackboard Stand*", the full size details of which are given in the accompanying diagram.

The nearest point *A*, 2½′ to the left of the spectator. The side *AB* is receding towards the right at 45°.

Distance—12′.

Height—5′.

Scale—½″ to 1′.

Drawing Teachers' Examination

MONDAY, 10TH MARCH 1941

[2-30 P.M. TO 4-30 P.M.]

BLACK BOARD AND LETTERING

LETTERING

Instructions to Candidates :—

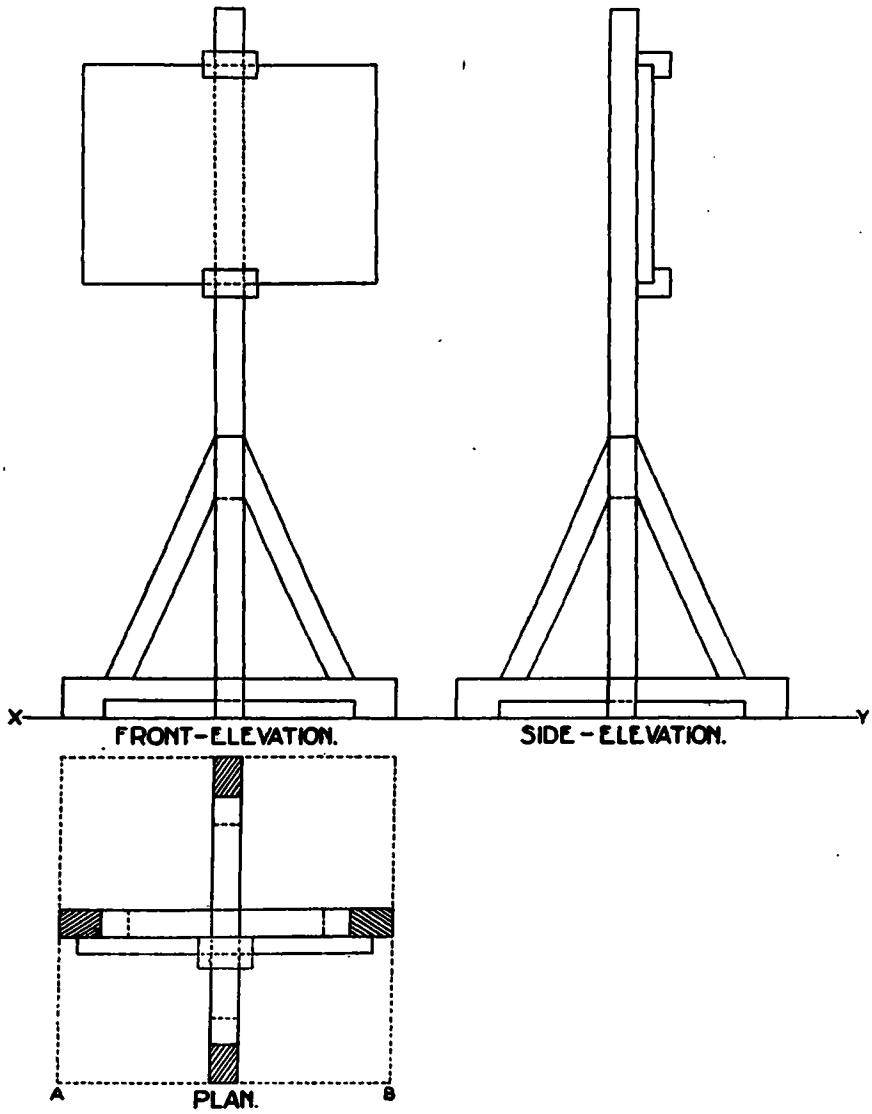
Within a panel, the shape and size of which is left to your discretion, arrange in Roman letters the following :—

"Wake up India".

State the scale to which your drawing is made.

DRAWING TEACHERS' EXAMINATION.

PERSPECTIVE 1941.



BLACKBOARD

On the board supplied illustrate the following story :—

" A naughty boy takes delight in troubling his sister. His sister, a good girl, is helping her mother by carrying water in an earthenware pot. The naughty boy pushes the girl. The pot falls and breaks. The girl cries and the boy giggles."

A rapid sketch such as you would do before a class of young children is what is required.

Drawing Teachers' Examination

TUESDAY, 11TH MARCH 1941

[10-45 A.M. TO 1-45 P.M.]

NATURE DRAWING

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural $\frac{\text{plant}}{\text{specimen}}$ supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Teachers' Examination

TUESDAY, 11TH MARCH 1941

[2-45 P.M. TO 4-45 P.M.]

WRITTEN EXAMINATION

Instructions to Candidates :—

Attempt any four questions. Your answers should be precise and to the point.

1. What are the main objects in view in the teaching of drawing ?

2. Explain the difference between the " All-guidance " and " No-guidance " methods of teaching drawing.

3. Assuming you have gone to a village school where there is no drawing material available, what would you utilise for giving instruction in drawing to village children ?

4. What are the chief principles to be observed in designing ?

5. What is your idea of an ideal Drawing Class room ? Your answer must be accompanied by a sketch.

Drawing Teachers' Examination

WEDNESDAY, 12TH MARCH 1941

[10-45 A.M. TO 1-45 P.M. AND 2-45 P.M. TO 4-45 P.M.]

DESIGN

Instructions to Candidates :—

Copy the diagrams given to you, and fill it with any floral design suitable for any one of the following :—

(*a*) Floor or carpet border, or

(*b*) Oriental shawl border.

Mention clearly for what purpose the design is made, and select colours suitable for the particular purpose.

Drawing Teachers' Examination

FRIDAY, 14TH MARCH 1941

[10-45 A.M. TO 1-45 P.M. AND 2-45 P.M. TO 4-45 P.M.]

OBJECT DRAWING & LIGHT AND SHADE

Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

After drawing in the objects you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Drawing Teachers' Examination

SATURDAY, 15TH MARCH 1941

[11-45 A.M. TO 12-45 P.M.]

MEMORY DRAWING

Instructions to Candidates :—

No credit will be given for small drawings.

You are required to illustrate the following :—

A hen and her chicks.

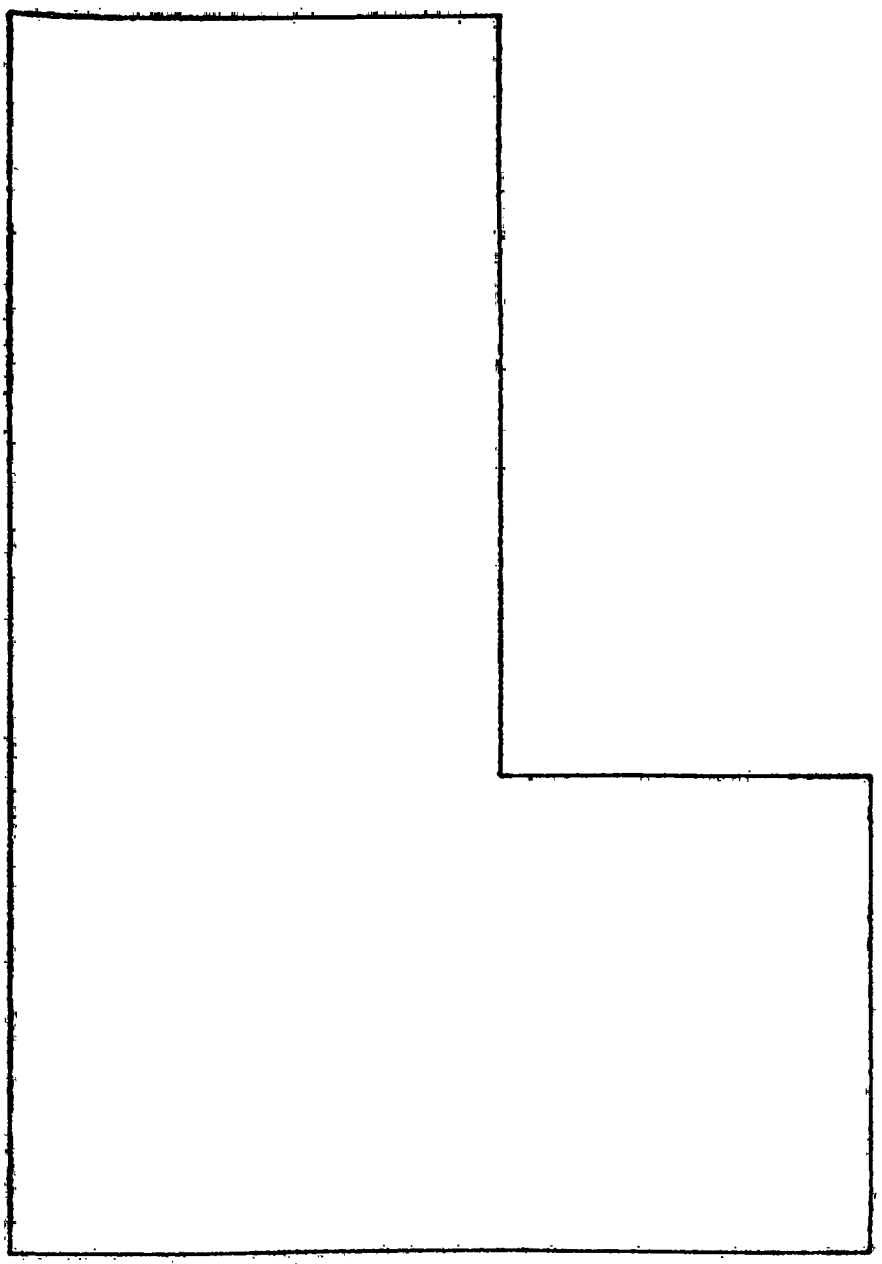
Or

Ducks having their dip in a pond.

DRAWING TEACHERS' EXAMINATION.

1941.

DESIGN.



Drawing Teachers' Examination.

OBJECT DRAWING.

Pingle, N. S.

Sir J. J. School of ***Art,*** *Bombay.*

Drawing Teachers' Examination

SATURDAY, 15TH MARCH 1941

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING

Instructions to Candidates :—

1. On the board provided you are required to model in clay full size the specimens given to you.

2. You are also required to model in clay one of the following :—

(*a*) A globe of the world showing the continents.

(*b*) A relief map of Bombay viewed from the Malabar Hill.

The size of the model is left to your discretion.

Drawing Masters' Examination

MONDAY, 10TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

ORNAMENT FROM CAST

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder, pencil or ruler may be used to estimate the relative proportions of the parts of the cast to be drawn by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination

TUESDAY AND WEDNESDAY, 11TH AND 12TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M. DAILY]

STILL LIFE

Instructions to Candidates :—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

Drawing Masters' Examination

FRIDAY, 14TH MARCH 1941

[10-45 A.M. TO 1-30 P.M.]

WRITTEN EXAMINATION

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. Criticise the difference between the " Free-expression " and " Observation ' lessons, and express your views regarding their comparative value in school education.

2. Which of the following do you prefer as being most suitable for educating young children :—

(*a*) Radio.

(*b*) Film.

(*c*) Drawing.

Give reasons in support of your answer.

3. If you were asked by your Head Master to exercise strict economy in the Drawing material for use of pupils in his school during the war time, what would you propose to do, with the least detriment to the usual class work ?

4. Through the medium of a drawing you are required to communicate to a friend living at another place, the following :—

I have finished my work. I shall be leaving by the Express train arriving at yours the next day at dawn.

Credit will be given for a fully expressive illustration.

Drawing Masters' Examination

FRIDAY, 14TH MARCH 1941

[2-30 P.M. TO 5-10 P.M.]

NATURE DRAWING

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Master's Examination.

NATURE DRAWING.

R. D. Sheth. *Private.*

Drawing Masters' Examination

SATURDAY, 15TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

DESIGN

Instructions to Candidates :—

Make a design for an oval tray, the size of which is left to your discretion.

The adaptation of any decorative Natural form may be made use of in the design, which should be suitably finished for the material for which it is intended.

The material should be stated.

The design may be coloured to suit the purpose.

Art Masters' Examination

MONDAY, 10TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST

Instructions to Candidates :—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should not be less than 24 inches in height.

(*c*) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(*d*) A foot-rule, pencil, chalk holder or plumb-line may be used to estimate the proportions of the figure to be drawn ; other forms of measuring are forbidden.

(*e*) Write at the side of the drawing the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

Art Masters' Examination

TUESDAY, WEDNESDAY, FRIDAY AND SATURDAY,
11TH, 12TH, 14TH AND 15TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M. DAILY]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures ; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are proportion, action and the masses of light and shade.

Art Masters' Examination

MONDAY, TUESDAY AND WEDNESDAY,

17TH, 18TH AND 19TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

STILL LIFE

Instructions to Candidates :—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged, upon a canvas which must not be less than 22 inches in length.

Art Masters' Examination

THURSDAY, 20TH MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

DESIGN

(1st Paper)

Instructions to Candidates :—

Make a sketch design to fill a space 16″ × 17″ to represent one of the following :—

" Inspiration ".

Or

" Recreation ".

The composition should contain at least 5 figures, and may be executed in colour suitable for reproduction.

Art Masters' Examination

SATURDAY, 22ND MARCH 1941

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

DESIGN

(2nd Paper)

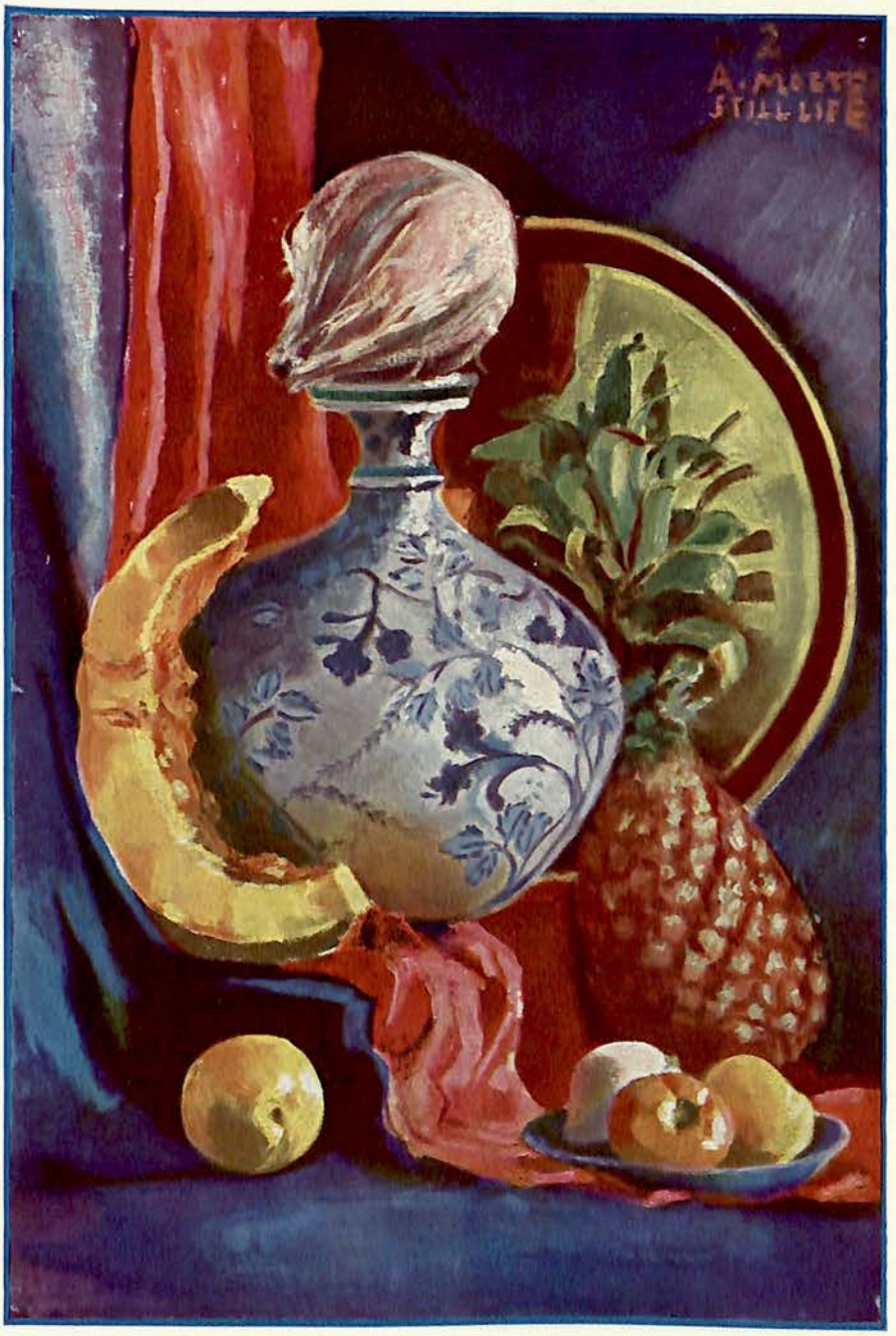
Instructions to Candidates :—

Attempt any one of the following subjects.

Also state the scale to which your drawing is made.

Art Master's Examination.

STILL LIFE.



Joglekar, N. B. *Private.*

SUBJECT A

Design in three colours only, a poster suitable for advertising one of the following :—

(1) Nilgiri Tea.

(2) Stationery material.

(3) Literacy campaign.

(4) " Defend India ".

SUBJECT B

Make a design of a folding screen of mahogany wood and ivory, suitable for a sitting hall.

The design should be based on Indian ornament.

SUBJECT C

Make a design for a book cover, to be executed in two colours, suitable for reproduction on coloured cloth. The title " ART AND INSPIRATION " by KAMAL KANT must be included in design.

Art Masters' Examination

MONDAY, 24TH MARCH 1941

[10-45 A.M. TO 11-45 A.M.]

MEMORY DRAWING

Instructions to Candidates :—

You are required to draw from memory any two of the following subjects in any medium :—

(*a*) A man enjoying his Hukka.

(*b*) Two women grinding corn.

(*c*) A cyclist.

(*d*) A carpenter at work.

(*e*) A milkman milking a cow.

(*f*) Two dogs fighting.

Art Masters' Examination

MONDAY, 24TH MARCH 1941

[11-45 A.M. TO 1-45 P.M.]

WRITTEN PAPER

Instructions to Candidates :—

N.B.—All questions should be attempted.

1. If a National academy of Indian art is to be established, what should be the aims and objects of the same ? Support your statements adequately.

2. If you are asked to give a short talk on "The necessity of good murals in public buildings", how would you emphasize the fact to the audience ?

3. Give a very short history of Indian art, and state which you consider to be the outstanding periods in which Indian art flourished.

4. Describe the importance of the following factors in painting from life.

(1) Composition, (2) Drawing, (3) Proportion, (4) Movement, (5) Tone, (6) Colour, (7) Technique.

Elementary Examination in Architecture

(New Syllabus)—Group "A"

ELEMENTARY ARCHITECTURAL DESIGN, BEING THE APPLICATION OF THE CLASSIC AND INDIAN TRADITIONAL STYLES TO SIMPLE BUILDINGS

Morning Paper: SATURDAY, 15TH MARCH 1941, 9 A.M. TO 12-30 P.M.

A covered entrance to a Botanical Garden in Athens.

A new main Entrance to a Botanical Garden is to be designed on a wide Road, The Entrance, which should be well set back from the roadway, must provide two side entrances for pedestrians and a central entrance for the use of rikshas and cyclists only. The openings in all three cases should be about 8'-0" clear in width. An office for attendants and a small shop for the sale of post-cards and guides, both having access from the Garden as well as the Road side, are to be incorporated in the Entrance design.

The whole scheme is to be constructed of fine dressed stone with a R.C.C. roof, but, otherwise, is to be kept strictly to classical tradition and Greek forms.

Drawings required :—

(1) A plan, a front and a side elevation and a cross section of the Gate to $\frac{1}{8}$" scale.

(2) $\frac{1}{2}$" detail of a portion of the elevation with a part section, sufficient to show the construction clearly.

(3) A sketch perspective of the whole Entrance scheme, as large as the paper will comfortably allow.

Elementary Examination in Architecture

(New Syllabus)—Group "A"

ELEMENTARY ARCHITECTURAL DESIGN, BEING THE APPLICATION OF CLASSIC AND INDIAN TRADITIONAL STYLES TO SIMPLE BUILDINGS

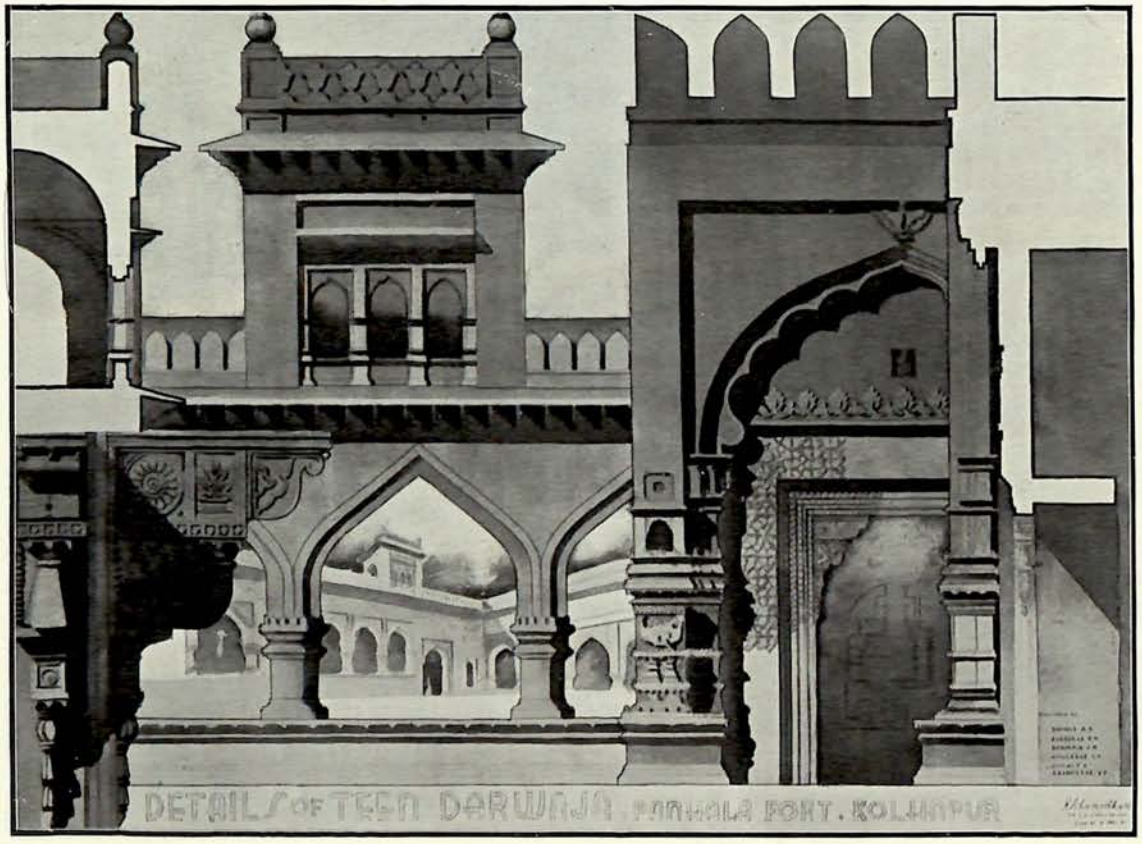
Afternoon Paper: SATURDAY, 15TH MARCH 1941, 2 P.M. TO 5-30 P.M.

A Temple is set back from its street frontage in a busy Indian City and on either side of it are high commercial buildings. The street frontage is 100 feet wide.

For this frontage design a compound wall with a fine central gateway leading to the temple courtyard. On one side of the gateway is the gate-keeper's room while on the other side is a staircase leading up to a covered music gallery over the entrance gate.

Elementary Examination in Architecture.

MEASURED DRAWING.—TESTIMONY.



R.P . Khanvilkar.

Sir J. J. School of Art, Bombay.

Drawings required :—

(*a*) A key plan and elevation, to a scale of 8'-0" to the inch, of the whole frontage.

(*b*) A detail of the gateway and its immediate surroundings on both sides, in plan, cross section and elevation to a scale of 2'-0" to the inch.

Elementary Examination in Architecture (New Syllabus)—Group "A"

PERSPECTIVE AND SCIOGRAPHY, A COMBINED SUBJECT

MONDAY, 17TH MARCH 1941, 9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M.

1. This accompanying diagram "A" gives the plan and elevation of a Water-pavilion at Mandu.

Set up a perspective of the Water-pavilion with the Station point 70 feet away from the point "A" marked on the picture-plane and with the eye level 5 feet above the ground level as clearly marked on the diagram.

2. Cast on the diagram itself, by the rules of Sciography, the shades and shadows that would be seen on the elevation when the source of light is at 45° to both horizontal and vertical planes. The shades and shadows to be lightly tinted in monochrome colour, show clearly your working lines in pencil.

Note.—Diagram "A" accompanies this paper.

Elementary Examination in Architecture (New Syllabus)—Group "A"

HISTORY—EGYPTIAN, BABYLONIAN, PERSIAN, GREEK, ROMAN, BYZANTINE AND ANCIENT BHUDDHIST AND HINDU ARCHITECTURE

Morning Paper : TUESDAY, 18TH MARCH 1941, 9 A.M. TO 12-30 P.M.

Note.—Answer any five questions only.

1. What are the chief characteristics of Roman town planning and compare the same with that of any Indian towns with which you are acquainted.

2. In the construction and decoration of Byzantine buildings elements or features may be found reminiscent of Roman, Greek and also of Asiatic work. Briefly describe, in tabulated form, these three influences and illustrate your answer by sketches.

3. Prepare sketches to illustrate the Roman methods of constructing :—

(*a*) Walls, (*b*) Arches, and (*c*) Arcades.

4. Compare by sketches and notes the method of lighting the Naos and Mandapams of Greek and Hindu Temples respectively.

5. Draw, in plan, elevation and section, an Egyptian pyramid ; explain clearly the functional purposes it was intended to serve and discuss the architectural expression attained.

6. Describe in some detail by tabulated notes and illustrate, in plan, section and elevation, either,

(*a*) The Temple of Apollo Epicurious at Bassae by the architect Ictinus,

or, (*b*) One of the Circular Temples of Vesta (or Venus) built during Roman times.

7. Sketch the plan and describe the general structural features and function of, either, a Roman Therma, or, a Roman Basilica.

Elementary Examination in Architecture (New Syllabus)—Group "A"

HISTORY—EARLY CHRISTIAN, ROMANESQUE, GOTHIC AND MEDIÆVAL, JAIN AND HINDU ARCHITECTURE

Afternoon Paper: TUESDAY, 18TH MARCH 1941, 2 P.M. TO 5-30 P.M.

Note.—Not more than five questions to be attempted.

1. Describe the development of stone window tracery in England from the lancet windows of the early 13th century to the great west windows of the 15th century.

2. Compare by sketches a Hindu Temple Shikhara with a Western Church Tower

3. Describe and sketch :—

(*a*) A barrel vault, (*b*) a groined vault without ribs, and (*c*) a ribbed vault.

Show how the use of the groin and the rib in vaulting affected the general design of churches.

4. Sketch an example of fan-tracery vaulting over a square porch from the late English Gothic Architecture and compare it with the stone ceiling treatment of an octagonal compartment from a Jain Temple in India.

5. Describe and sketch one example of secular or domestic architecture typical of English Gothic and another typical of Indian Hindu Architecture.

6. Give a freehand but careful drawing, in elevation and section, of a Hindu entablature, consisting of architrave (beam), chujja (weathershade cornice), and an enriched parapet wall, to one inch scale.

7. Define and illustrate the following terms :—

(1) Pulpit, (2) Toran, (3) Gargoyle, (4) String course, and (5) Chevet.

Elementary Examination in Architecture (New Syllabus)—Group "B"

SURVEYING AND LEVELLING

WEDNESDAY, 19TH MARCH 1941, 9 A.M. TO 12-30 P.M.

Note.—Answer only four out of the five questions asked, but both Questions Nos. 1 and 2 must be attempted.

1. An entry in a field book is as follows. Plot the survey and find the area of the enclosed figure in acres :—

	at H	
	650′-0″	
	600′-0″	to G 20′-0″
to F 120′-0″	550′-0″	
to E 140′-0″	500′-0″	
	450′-0″	to D 160′-0″
to C 45′-0″	300′-0″	
	150′-0″	to B 65′-0″
	From A,	

2. Back sight.	Intermediate sight.	Fore sight.	Rise.	Fall.	Reduced Level.	Distance in chains.
4·36					30·00	
	2·41					1·00
	3·67					2·00
	5·43					2·50
		2·67				3·00
5·83						
	2·45					3·20
		12·50				4·00
9·86						
		8·43				5·00
8·52						
	6·21					5·30
	12·64					5·50
	7·92					5·80
		8·20				6·00

Complete the columns in the above entry and draw sections of the levelling survey to a vertical scale of 4 feet to an inch and a horizontal scale of one chain to an inch, and demonstrate that your calculations are correct.

3. Sketch a prismatic compass and describe how a piece of land may be surveyed with the help of only a prismatic compass and a tape.

4. Sketch a Dumpy level to a fairly big scale showing the names and positions of the principal parts and the purpose each serves when the instrument is being used.

5. Show how you would lay off a perpendicular from the chain. What is the longest offset that should be allowed ? Explain how you would find the position of a isolated object too far off for an offset to be taken in the usual way.

Elementary Examination in Architecture (New Syllabus)—Group "B"

ELEMENTARY MECHANICS AND THE PRACTICAL APPLICATION OF SUCH PRINCIPLES

WEDNESDAY, 19TH MARCH 1941, 2 P.M. TO 5-30 P.M.

Note.—Only four questions of the five asked are to be attempted.

1. A teakwood beam, 6″ × 9″ in section, spans a distance of 12′-0″. It carries an uniformly distributed load of 1½ cwt. per running foot. What is the maximum stress in the fibres of the beam ?

2. State what you know about the following and clarify your answer by sketches wherever necessary :—

Theory of the triangle of forces, lever, moments, breaking stress, tensile force.

3. Draw to any convenient scale a frame ABCD from the following particulars :—

AB = 4 feet; AD = 4 feet; BC = 5 feet; DC = 6 feet; diagonal Bar BD = 5 feet; the frame is attached to a vertical wall at A and B, A being uppermost.

Find by calculation the forces in all the bars marking on each the pull, or pull stresses; when a load of 2 tons is hung from C.

4. A teak wood column, 7″ × 7″, carries a concentric load of 500 cwts. If the column has both its ends free and is 12′-0″ high describe whether it will safely carry the load.

5. A brick wall weighing 112 lbs. per cubic foot is 2′-0″ thick and 10′-0″ high, it is subjected to a pressure of 8 cwts. inclined at an angle of 30′-0″ to the vertical on one face at a height of 6′-0″ from the frame. Will the wall be able to stand the pressure ?

Elementary Examination in Architecture (New Syllabus)—Group "B"

ELEMENTARY PRACTICAL CONSTRUCTION AND BUILDING MATERIALS USED IN INDIA

THURSDAY, 20TH MARCH 1941, 9 A.M. TO 12-30 P.M.

Note.—Only four questions to be attempted out of the five asked.

1. Draw to a scale of one inch to a foot an ornamental W. I. Entrance gate 6 feet wide and 5 feet high, the piers to be 18″ square in brick with stone moulded caps. Figure clearly the sizes of the various members that you would adopt.

2. Draw to ½″ to a foot a lean-to-roof to a verandah, 10 feet wide and 24 feet long with a 2 feet high plinth. The timber roof is to be supported by teak post and covered by green shingles. Draw half full size details at the eaves and at the junction with the main wall which is 15″ thick.

3. Answer briefly five of the following questions :—

(*a*) Why are bricks wetted in building operations ?

(*b*) How should cornice stones be laid in relation to their natural bed ?

(*c*) Why does Portland cement set under water ?

(*d*) How should concrete, used on upper floors, differ from that used in foundations ?

(*e*) What is "dry rot" in timber ?

(*f*) Of what are lime and cement mortars composed, and in what proportions ?

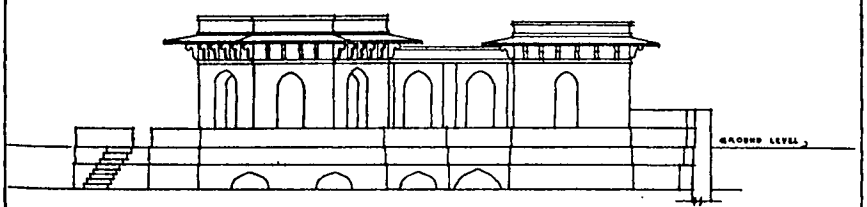
(*g*) For what purposes, respectively, are cast iron, wrought iron and steel most suitably used in buildings ?

4. Draw half full-size detail sections of the treads and risers, hand-rail and string suitable for a teakwood staircase.

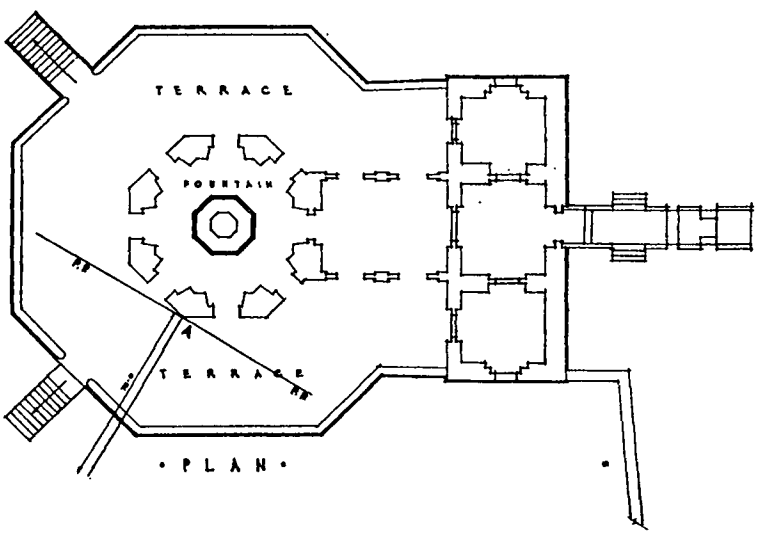
5. A portico has stone columns and entablature, the columns are spaced at 7 feet 6 inches centres and are 2 feet in diameter at the base. Show to ½ inch scale the jointing of the columns and their entablature.

DIAGRAM A

GOVERNMENT EXAMINATIONS
IN
ARCHITECTURE 1941



• ELEVATION •



• PLAN •

• WATER PAVILION AT MANDU •

SCALE 0 1 FEET.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

DESIGN—APPLICATION OF INDIAN TRADITION TO MODERN DESIGN

MONDAY AND TUESDAY, 24TH AND 25TH MARCH 1941

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. EACH DAY]

A HILLSIDE RESTAURANT ON THE OUTSKIRTS OF BOMBAY

A Restaurant is to be built on the site situated on the road leading from Thana to Ghorbunder at a place which has become a popular beauty-spot at which to spend a week-end out of Bombay.

The site is about 10 feet below the summit of the lower cliff along which runs a narrow road, on the creek side of the site is a fringe of trees and thence the land slopes steeply down to Bassein Creek itself. There is a huge cliff rising from the western boundary of the road. The Restaurant is to be on the lower rocky site with its main entrance projecting towards the road.

Adequate terraces for parking the cars of the tourists is to be provided to relieve the traffic on the narrow road.

Accommodation required :—

On the Main Floor :—

(*a*) Restaurant, 1400 sq. feet in area, with service counter and pay desk and a large covered verandah-lounge and open terrace in front, over-looking the creek, with access paths down the face of the lower cliff leading to the creek itself. The Restaurant will occasionally be used as a Dancing Hall.

(*b*) A Manager's room and clerk's office, with a separate bedroom and bath for the Manager above.

(*c*) Lavatory blocks for ladies and gentlemen, well isolated from one another.

(*d*) A Kitchen, with a large service and wash-up.

On a lower floor :—

(*e*) Servants', Chauffeurs and Staff living rooms and ample storerooms with a separate lavatory block.

(*f*) Small roofed sitting out, or resting, places are to be provided at different stages along the paths leading down to the shore of the creek.

Drawings required :—

(*a*) Lower ground floor plan.

(*b*) Main floor, or upper ground floor, plan.

(*c*) Top floor for Manager's bed-room, etc.

(*d*) Three elevations.

(*e*) Two sections.

All to $\frac{1}{8}$" scale.

(*f*) Bird's-eye view to adequately fill one sheet of the paper supplied.

(*g*) A lay-out plan shewing buildings, paths, etc., worked out on the diagram itself.

Note.—Diagram "B" accompanies this paper.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THE GENERAL CONSTRUCTIONAL PRINCIPLES GOVERNING THE ARCHITECTURE OF THE MUSLIMS, INCLUDING THE DETAILED STUDY OF THE MOST IMPORTANT EXAMPLES IN INDIA

Morning Paper: WEDNESDAY, 26TH MARCH 1941, 9 A.M. TO 12-30 P.M.

Note.—Not more than five questions are to be attempted.

1. Trace the influence of the early Muslim work in Constantinople, Egypt, Spain and Syria on the later Muslim Architecture in India.

2. Compare, by tabulated notes and sketches, the introduction and development of dome construction in the East and the West.

3. Trace Persian and Hindu features in typical Muslim buildings in India. Illustrate your answer by sketches.

4. What are Summer Palaces ? Explain their function and planning and illustrate your answer by sketches of one noteworthy example in plan, section and elevation.

5. Illustrate by notes and sketches two Indian monuments dedicated to "Victory" and compare them with two Western examples of the same dedication.

6. Describe and sketch a wellknown Muslim Building, either, at Mandu, Champanir, or, Jaunpore; state how the climatic influence is reflected in the planning.

7. Tanks, wells and lakes have taken an important place in the Muslim Architecture of India. Discuss the statement and illustrate your answer by sketches.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THE GENERAL CONSTRUCTIONAL PRINCIPLES GOVERNING THE ARCHITECTURE OF THE RENAISSANCE IN EUROPE, INCLUDING THE DETAILED STUDY OF THE MOST IMPORTANT EXAMPLES THEREIN

Afternoon Paper: WEDNESDAY, 26TH MARCH 1941, 2 P.M. TO 5-30 P.M.

Note.—Not more than five questions are to be attempted.

1. How do you account for the fact that Renaissance architecture developed later in England than on the Continent ? In what way do you think the Renaissance Architecture of England was influenced by developments abroad ?

2. Give two examples of a domestic plan from England and two from, either, Italy, or, France ; in each case one example should have a courtyard and the other none. Discuss, shortly, the significance of the differences in plan in each case.

3. Draw the plan, elevation and section of one of the Florentine Palaces of the Renaissance period and discuss, shortly, its most characteristic features.

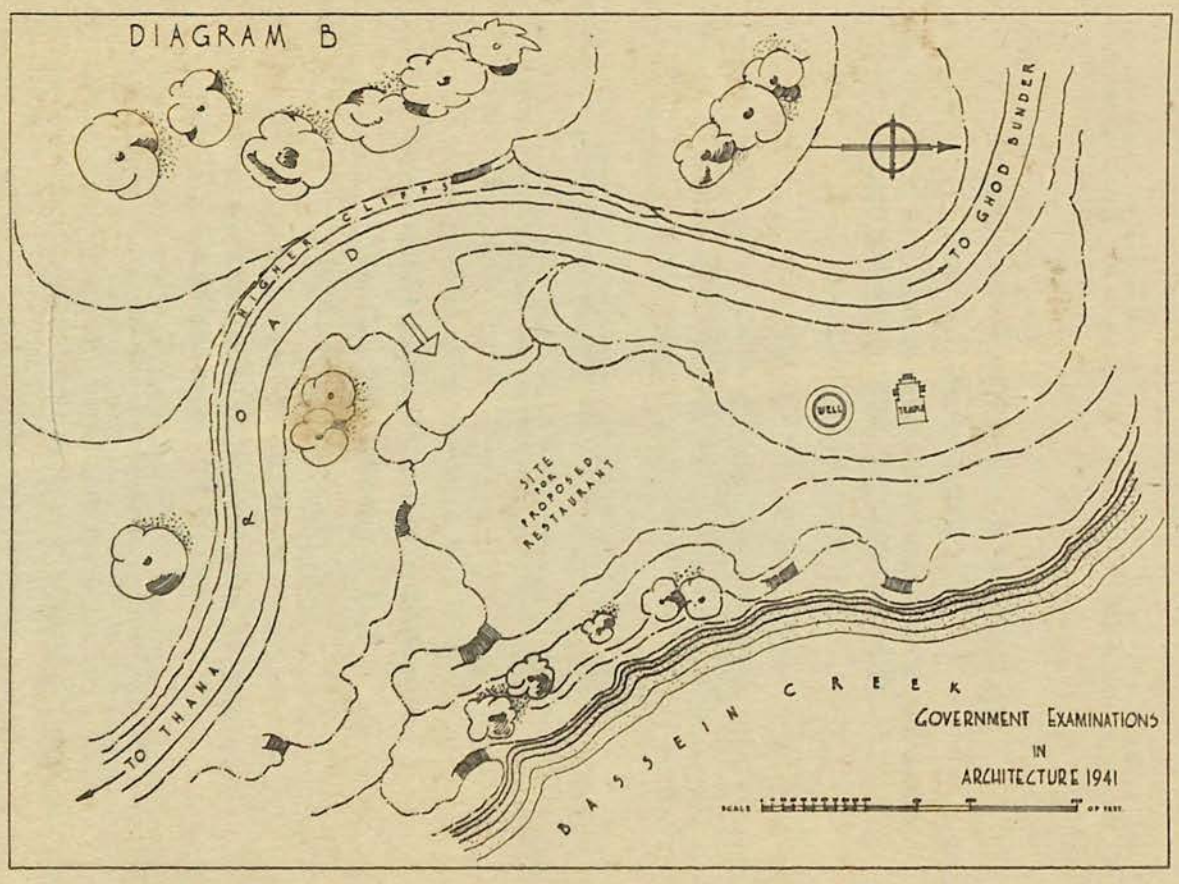


DIAGRAM B
TO GHOD BUNDER
HIGHER CLIFFS
ROAD
TO THANA
WELL
TEMPLE
SITE FOR PROPOSED RESTAURANT
BASSEIN CREEK
GOVERNMENT EXAMINATIONS
IN
ARCHITECTURE 1941
SCALE

4. Draw, to a scale of half an inch to the foot, the plan and sectional elevation of a vaulted entrance leading to the courtyard of a Renaissance palace.

5. Sketch in plan, elevation and section one of the well-known works of, either, Jones, Chambers, or, Michael Angelo.

6. Name two important domed Renaissance churches in Rome and two in Paris. State which you think may have influenced the work of Sir Christopher Wren and give sketches of Wren's work in support of your statement.

7. Sketch, either, a doorway, or, a window from a Renaissance facade in stone showing the application of an attached Order thereto. Draw detailed sections of the jamb and head of this opening.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

(a) THE MORE SPECIALIZED STUDY OF BUDDHIST, JAIN AND HINDU ARCHITECTURE IN INDIA (ALTERNATIVE PAPER)

THURSDAY, 27TH MARCH 1941

Morning Session : 9 A.M. TO 12-30 P.M.

1. Show your familiarity with Hindu traditional architecture, or, at any rate, one particular phase of it, by composing an architectural group consisting of a riverside bathing ghat, a small temple with its nandi shrine and deepmal and a dharamshalla for the accommodation of a party of its pilgrims and illustrate the group by a sketch plan and a freehand perspective view to about 1/16" scale.

2. Detail, to a larger scale (about ¼" to the foot), either, the temple, or, the small dharamsalla, in plan, section and elevation.

3. Give two sheets of ½ full size details, the one illustrating suitable constructional details and the other some enriched mouldings or other features from the building selected in question 2.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THURSDAY, 27TH MARCH 1941

[Morning Session : 9 A.M. TO 12-30 P.M.]

(b) THE MORE SPECIALIZED STUDY OF MUSLIM ARCHITECTURE IN INDIA (ALTERNATIVE PAPER)

1. Show your familiarity with Muslim Architecture in India, or, at any rate, with one particular phase of it, by composing an architectural group consisting of a gatehouse and walled enclosure protecting a small mosque and the tomb of a General and a modest tower commemorating his last victory just before his death.

Illustrate the whole scheme by a sketch plan and a freehand perspective view to about 1-16" scale.

2. Detail to a larger scale (about ¼" to a foot), either, the mosque, or, the tomb, in plan, elevation and section.

3. Give two sheets of ½ full size details, the one illustrating suitable constructional details and the other enriched mouldings, or other features from the building selected in question 2.

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THURSDAY, 27TH MARCH 1941

[Afternoon Sessions : 2 P.M. TO 5-30 P.M.]

(a) THE MORE SPECIALIZED STUDY OF BUDDHIST, JAIN AND HINDU ARCHITECTURE (ALTERNATIVE PAPER)

1. Describe, in some detail but in tabulated form, the Architectural history and character of three typically Buddhist, Hindu or Jain districts in India.

2. Illustrate, in plan, section and elevation, the particular building you consider most typical of each of the three districts.

3. Prepare a sheet of quarter full size details illustrating, clearly, characteristic enriched structural features from each of the buildings selected in question 2 (three sheets in all).

Intermediate Examination in Architecture (New Syllabus)—Group "A"

THURSDAY, 27TH MARCH 1941

[Afternoon Session : 2 P.M. TO 5-30 P.M.]

(b) THE MORE SPECIALIZED STUDY OF MUSLIM ARCHITECTURE IN INDIA (ALTERNATIVE PAPER)

1. Describe in some detail but in tabulated form the Architectural history and character of the following cities (*a*) Agra, (*b*) Bijapur and (*c*) Fatehpur-Sikri.

Name the principal buildings and the rulers responsible for the erection of each.

2. Select only one of the three cities named in the last question and illustrate three of its principal buildings in plan, section and elevation.

3. Prepare one sheet of one-eighth full size details, illustrating clearly characteristic structural or decorative features from each of the buildings selected in question 2 (three sheets in all).

Intermediate Examination in Architecture (New Syllabus)—Group "B"

FRIDAY, 28TH MARCH 1941

[9 A.M. TO 12-30 P.M.]

PRACTICAL CONSTRUCTION AND MATERIALS

N.B.—Only three questions are to be attempted including No. 1 which is compulsory.

1. A recess, 4 feet wide, 18 inches deep and 7 feet high to the springing of the semi-circular arch over it, is to be enclosed and fitted up as a cupboard for books, or china, in a sitting-room. The upper portion is to have glazed doors and the lower portion panelled doors, hung folding.

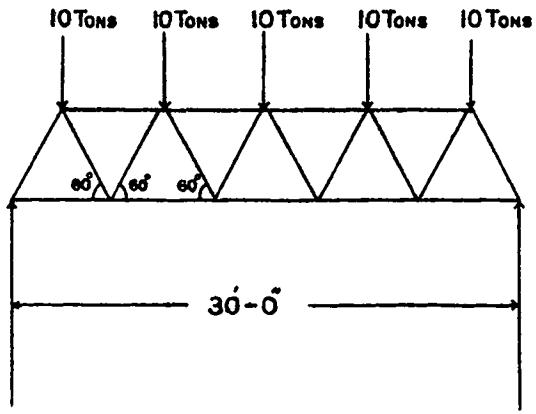


DIAGRAM C

GOVERNMENT EXAMINATIONS IN ARCHITECTURE

1941

Draw elevation, plan and section to a scale of 1 foot to an inch, also give sketch details, one quarter full size, showing the construction of the various parts.

2. What is the difference between :—

(*a*) Cement Joggle and Secret Joggle.

(*b*) Foxtail Tenon and Haunched Tenon.

(*c*) Architrave and Archivolt.

(*d*) Random Rubble and Regular Coursed Rubble.

(*e*) " Lewis " and " Rag " Bolt.

Illustrate your answers by freehand sketches.

3. Design a staircase, opening from a corridor, in a space 13 feet by 9 feet with one external wall. The construction to be fire-resisting and suitable for a School or small Public building ; height 11 feet from floor to floor. A lift is not required. At least one ½″ scale plan and section is to be given with details to a larger scale of construction and fittings.

4. It is desired to construct a covered play ground, 60 feet by 40 feet and of 16 feet clear height, enclosed on three sides by brick walls and roofed by asbestos sheets supported by timber constructions. Draw a cross section to ¼ inch scale, fully dimensioned, and with descriptive notes of the materials to be employed.

Intermediate Examination in Architecture (New Syllabus)—Group " B "

FRIDAY, 28TH MARCH 1941

[2 P.M. TO 5-30 P.M.]

CALCULATION OF SIMPLE STRUCTURAL MEMBERS

Note.—Attempt five questions only of which No. 3 must be one.

1. A ½″ bar of square section is 4 feet long and is found to stretch half an inch when a certain pull is applied. Calculate the strain. Assuming the pull applied to have been 2000 lbs. what is Young's modulus of elasticity ?

2. Find the load that a rolled steel stanchion 6″ × 5″ × 25 lbs. will carry if its height is 12′-0″. Given a = 7·35, I = 43·6 and 9·1 and assuming one end fixed and the other free.

3. A steel floor is composed of rolled steel beams and rolled steel joists. The beams have a span of 20′-0″ and are placed 14′-0″ centre to centre. The rolled steel joists are placed at 2′-0″ centres over the beams. If the total load on the floor is 2 cwts. per sq. ft. find the section modulus required for the joists and the beams.

4. Explain the meaning of the following terms amplifying your answer by sketches wherever necessary :—

Radius of Gyration, Strain, Reciprocal Diagram, Points of contraflexure, neutral axis.

5. A Warren girder is framed and loaded as shown in Diagram " C ". Find the stresses in the various members and write them by the side of the members indicating compression by plus and tension by minus signs.

6. A teak wood column 6″ × 6″ has a concentric load of 40 cwts. and eccentric load of 20 cwts. 2″ away from the centre. What is the equivalent concentric load to which the column is subjected ?

7. A beam 5 feet long 4 inches deep and 2½ inches in width, supported at its ends, breaks under a load 3500 lbs. applied at its centre. What uniform distributed load would just break it, if its length were 6 feet, depth 5 inches and width 3 inches ?

Note.—Diagram " C " accompanies this paper.

Intermediate Examination in Architecture (New Syllabus)—Group "B"

SATURDAY, 29TH MARCH 1941

[9 A.M. TO 12-30 P.M.]

SPECIFICATION

Note.—Not more than four questions are to be attempted.

1. Write a detail specification for the construction of a detached Indian Kitchen from the foundations to the Mangalore tiled roof.

2. Write a detailed specification of a timber and glass lantern light over the staircase of an office building.

3. Give the essential clauses needed in specifying generally for
(*a*) bricks, (*b*) teakwood and (*c*) lime concrete.

4. Write a short specification for the construction of a well for the domestic water supply for a house in a country district.

5. Write a specification of the joinery and glazing work in a partition, with a door, between two rooms in an Architect's office, the height of the storey being 11 feet, framing and doors to be glazed in the upper part and the partition to be the full height of the room.

6. Specify, in all trades, a floor for a drawing room, 30 feet × 20 feet. The construction to be of timber and the surface of parquet.

Advanced Examination in Architecture (New Syllabus)—Group "A"

FRIDAY, 14TH MARCH 1941

[9 A.M. TO 12-30 P.M.]

TOWN PLANNING AND BUILDING LAW

N.B.—Not more than four questions to be attempted in all, but two must be selected from each section, out of which question 1 in each section is compulsory.

SECTION I

TOWN PLANNING

1. A Company has been started to manufacture Automobile Engines in India.

It has taken a site, about 100 acres (actually 2900′ × 1500′) in extent, lying about half a mile from a bye-pass road on the outskirts of an important provincial city.

On this site the Company intends to build a factory to, in the first place, employ about 1000 men which, with their families and the rest of the community necessary to serve them, will entail planning for a population of about 5000.

Sketch to a scale of about 200 feet to the inch the general lay-out of the new estate providing sites for the factory, the workpeople's cottages; a large temple and a small mosque and church; a school, including an assembly hall that can be used for adult classes and social purposes as well; about 50 shops and 200 cottages for those not employed in the factory; and, also, a public garden and playing spaces both for children and adults as you may think advisable; indicate clearly the aspect you have assumed and, also, the siting of the small sewage disposal system necessary for the estate.

2. Describe a Civic centre, either, in India, or, elsewhere with which you are acquainted and which you consider suited to its purpose.

Draw a small plan and section to illustrate its disposition.

3. What do you consider are the practical and aesthetic advantages of controlling the heights of buildings in Cities ? State how such control can be made effective ; refer especially to those methods so far tried out in India. Give sketches illustrating your answer.

SECTION II

BUILDING LAW

1. In framing the bye-laws for a new town, what rules would you lay down in regard to front, rear and side spaces and internal courtyards for (*a*) Residential buildings, (*b*) Commercial buildings, e.g. Shops, Offices and Factories and (*c*) Schools and Colleges.

2. Quote the bye-laws of any city or town with which you are familiar in regard to the thickness of stone, brick and R.C.C. walls in relation to their height and length (*a*) for domestic buildings, (*b*) for industrial buildings, (*c*) for public buildings.

3. What are the usual Municipal requirements with regard to the lighting and ventilation of (*a*) living rooms, (*b*) water closets, and (*c*) staircases in the district with which you are familiar and, if none exist, draft suitable clauses.

Advanced Examination in Architecture

(New Syllabus)—Group "A"

FRIDAY, 14TH MARCH 1941

[2 P.M. TO 5-30 P.M.]

ARCHITECTURAL ACOUSTICS

Note.—Not more than three of the four questions are to be attempted but question No. 1 is compulsory.

1. The Manager of a large shipping company complains that the noise of the typewriters in the general office on the ground floor, which admeasures 50′ × 20′, is a great nuisance and needs advice as to how the nuisance can be eliminated entirely. He suggests that an end bay 20 feet by 10 feet, which is at present being occupied by six typists may continue to be used by providing a soundproof room for them. The bay has on one of the shorter side an external brick wall, 18″ thick, with one window, 3′ × 5′ in it and on the other shorter side, is a wooden partition reaching the ceiling but this vibrates frequently. The partition between this bay and the remainder of the general office is to be designed by the candidate himself. The height from floor to ceiling is 12 feet.

The Manager draws particular attention to the following points :—

(*a*) The natural lighting should not be excluded and sufficient glass area should be provided.

(*b*) The existing wooden partition should be kept intact but may be strengthened and planted over with acoustic materials if desired.

(*c*) It is possible to introduce conditioned air into the room as there are ducts near by which could be extended.

(*d*) Internal finishings and materials are left to the entire discretion of the candidate.

Draw to ½″ scale, a plan, section and elevation showing the method of insulation against sound transmission with half full size details of certain darts including the sections of the sound proof door.

2. A Zoological Society intends to erect a Bandstand on a suitable site in the midst of their extensive gardens and you have been requested to design the new Bandstand and to treat it acoustically.

Prepare to some convenient scale an acoustic diagram for the Bandstand to accommodate 40 bandsmen. The overhead reflectors should be so designed that the wave fronts from them should reach the listeners within a radius of 100 feet at least.

Enumerate a few points which you would take into consideration while designing Bandstands from an acoustic point of view.

3. An auditorium of an existing Picture house, measuring 70′-0″ long and 50′-0″ wide and 25 feet high, has a 20 feet long balcony supported on two C.I. columns at one end. The ceiling is of Fibrous plaster slabs fixed to the steel trusses of the Roof. There are four doors on each side 8′-0″ wide and 9′-0″ high with exhaust fans over each of the door. The acoustics of the auditorium are found to be faulty for Talkies. Indicate on what lines you would investigate such a problem and to what points you would direct your attentions in order to improve the acoustics. (No calculations are asked for in this question).

4. State in tabulated form the general requirements for good acoustics in building and enumerate the principal acoustical defects met with and their causes and give recommendations for their avoidance in new and for remedies that may be applied in existing buildings.

Advanced Examination in Architecture

(New Syllabus)—Group "B"

SATURDAY, 15TH MARCH 1941

[9 A.M. TO 12-30 P.M.]

SANITATION

Note.—Not more than four questions are to be attempted of which Nos. 1 and 2 must be two.

1. Draw, to a scale of 1/16 inch to 1 foot, the drainage plan for a block of Garages, with washing space and a Manager's house. Give a detail, to a scale of ½ inch to 1 foot, showing the method you would adopt for intercepting petrol and oil from the drains.

Note.—Only a block plan is required for indicating the buildings.

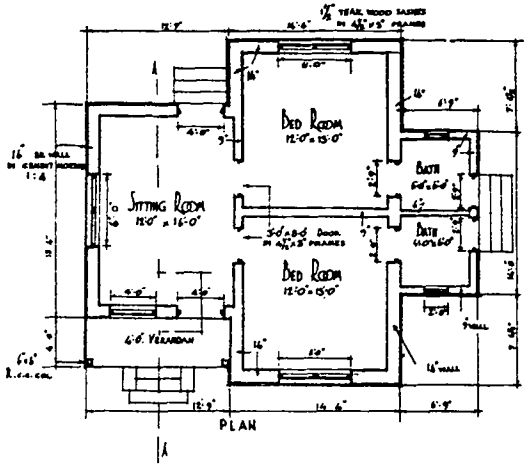
2. Draw, to a scale of ¼ inch to one foot, an external elevation showing the plumbing of the lavatory block of a three storey office building. There are two w.cs. and four lavatory basins along the external wall on each floor. Indicate materials and sizes clearly.

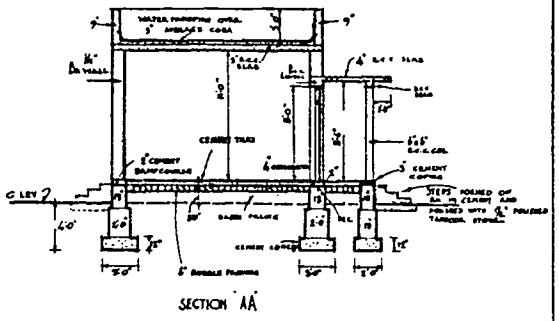
3. Explain, with sketches, the methods of dealing with the lower ends of (*a*) soil pipes, (*b*) rain water pipes and(*c*) waste pipes from baths, lavatories and sinks.

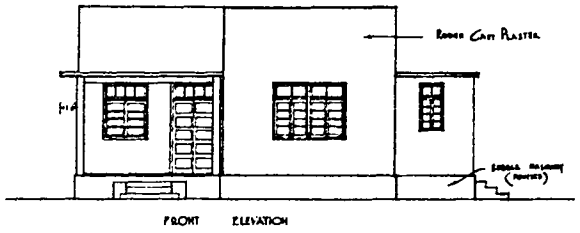
4. Give a detail section, one-eighth full size, through a waste water preventing cistern, and explain its action.

5. What do you undertand by hard water ? What are the objections to its use and how would you remedy them ?

6. Sketch and describe a system of sewage disposal suitable for a large country house.







DESIGN FOR A COTTAGE

SCALE 1— 4 FEET TO AN INCH

GOVERNMENT EXAMINATIONS

IN

ARCHITECTURE 1941

DIAGRAM D

Advanced Examination in Architecture (New Syllabus)—Group "B"

SATURDAY, 15TH MARCH 1941

[2 P.M. TO 5-30 P.M.]

ADVANCED CONSTRUCTION INCLUDING STRESSES AND STRAINS

N.B.—Not more than three questions are to be attempted out of the four set.

1. A rolled steel beam, 16″ × 6″ × 62 lbs., carries a distributed load of 25 tons over a span of 18′-0″. It is decided to move the front bearings 4 feet from one of the ends and add a load of 10 tons on the cantilevered portion thus formed. What equivalent distributed load will the beam then take ?

Assuming that the amount shows a lower distributed load what would you suggest to make up the difference in the loading.

I max. = 725.

Design a suitable hard-wood casting for the steel beam, cantilever and stancheon, assuming the building is used as a shop with recessed shop front on the ground floor.

2. Design an R.C.C. slab over a room 16′-0″ × 20′-0″, there being no beams over the room but one slab supported on all four sides by walls. The total load on the slab is 150 lbs. per square foot ; the reduction in bending moment is ·71 and ·29.

Draw ½″ plan and section of the room showing the position and shape of reinforcing bars and show to half full size, plaster on the soffit including cornices and mouldings ; shew also a parquet flooring and timber skirtings on the upper surface.

3. Design a masonry dam, including foundations, parapet and cornice ; the height of water retained being 16′-0″, the rubble masonry weighs 120 lbs. per cubic foot. Show that your design is proof against failure of any kind.

Draw to a scale of ½″ to the foot a 10′-0″ length of the wall, including a sturdy cornice and suitable parapet protecting the wall so that it may be used as a causeway between bank and bank.

4. A rolled steel stancheon, 8″ × 6″ × 35 lbs., carries loads of 10 tons and 15 tons on the flanges and loads of 8 and 10 tons on the web. If the loads are transferred to the stanchions by angle cleats, the rivet holes being 2″ away from the flanges and the web, find whether the stanchion would safely carry the load. Design a suitable foundation assuming that the soil will safely take 1½ tons per square foot.

Given height = 12′-0″. a = 10-29, I = 110·5 and 17·9.

Advanced Examination in Architecture (New Syllabus)—Group "A"

MONDAY, TUESDAY AND WEDNESDAY, 17TH, 18TH AND 19TH MARCH 1941

Mornings : 9 A.M. TO 12-30 P.M., Afternoons : 2 P.M. TO 5-30 P.M. each day

DESIGN, BEING THE APPLICATION OF INDIAN TRADITIONAL ARCHITECTURE TO MODERN DESIGN

DESIGN FOR A "NURSING HOME"

A Nursing Home is to be built on a rectangular open site in a residential area having a frontage to a road on the North of 400 feet and a depth of 300 feet. The site falls gently from North to South.

The accommodation required is as follows :—

(*a*) Entrance Hall with Matron's Office.

(*b*) Male Ward for 10 Beds.

(*c*) Female Ward for 10 Beds.

(*d*) Children's Ward for 6 Beds.

(*e*) Four Private single-bed Wards.

(*f*) The necessary Ward kitchens, sanitation, stores, etc., for these Wards.

(*g*) Nurses Mess Room, which could be used for Committee meetings.

(*h*) Main kitchen with its usual Offices.

(*i*) Operating room and its Adjuncts.

(*j*) X-Ray with Dark room.

(*k*) Mortuary.

(*l*) Bedroom accommodation for Matron, 10 Nurses, 5 servants and the necessary Sanitary Accommodation, etc., for these rooms.

(*m*) Ample verandahs.

It is suggested that the outside wall-facing be in Randon rubble and that the buildings be covered by pitched roofs with, either, shingles, or, tiles, so as to be in harmony with the surrounding neighbourhood.

Drawings required :—

First day :—

(*a*) Lay-out of site, showing general arrangement to 1-32″ scale.

(*b*) A Bird's eye view of the scheme.

Following days :—

(*c*) Plans as necessary to illustrate the scheme to 1-16″ scale.

(*d*) Two elevations to 1-16″ scale.

(*e*) One section to 1-16″ scale.

(*f*) Detail of main entrance to $\frac{1}{2}$″ scale.

Advanced Examination in Architecture (New Syllabus)—Group "B"

THURSDAY, 20TH MARCH 1941

[9 A.M. TO 12-30 P.M.]

QUANTITY SURVEYING AND ESTIMATING

1. Take off the quantities and write the abstract for all the items included in the accompanying diagram marked "D".

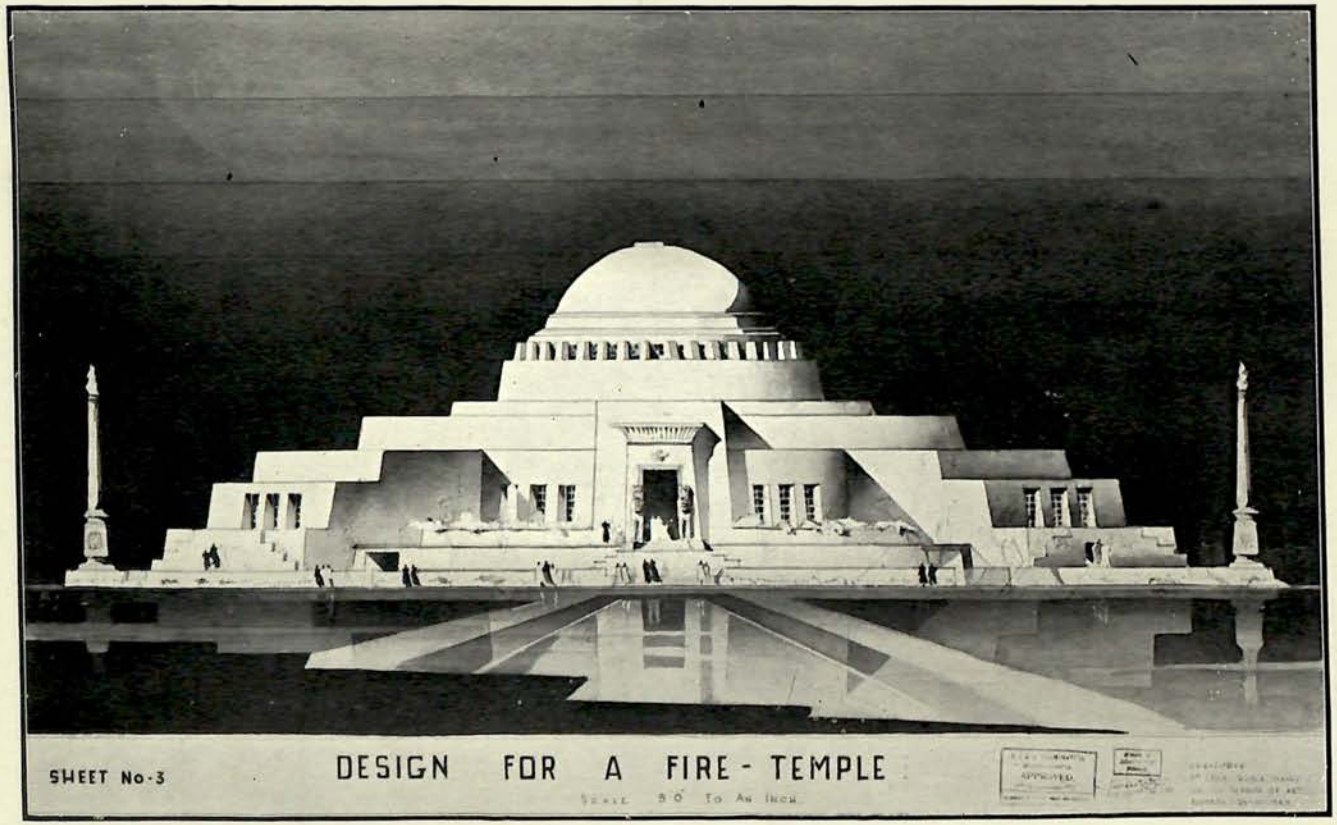
Note.—A full description of each item is not expected in writing your abstract.

2. Price your bill of quantities at what you consider present market rates for each item of work and state to what locality they are applicable.

Note.—Diagram "D" accompanies this paper.

Diploma Examination in Architecture.

DESIGN.—TESTIMONY.



J. P. Vazifdar.

Sir J. J. School of Art, Bombay.

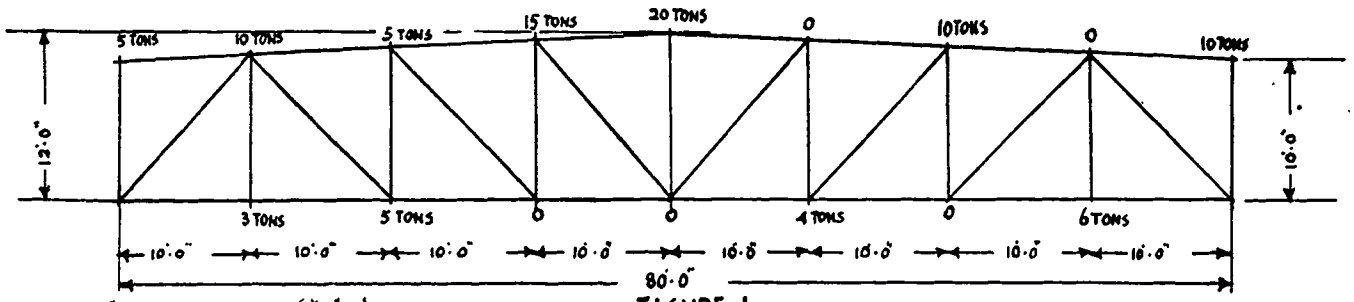
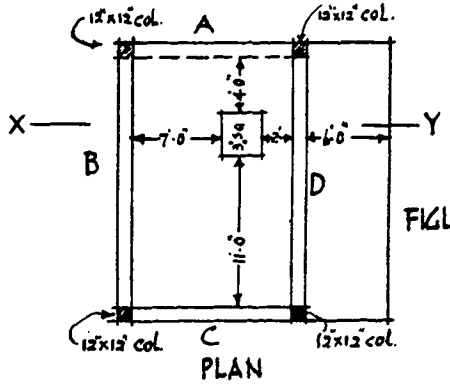
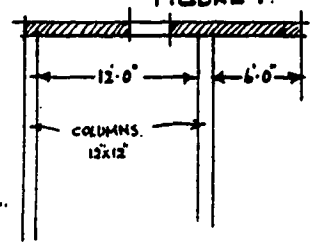


FIGURE 1.



PLAN

FIGURE 2.



SECTION X.Y.

ARCHITECTURAL
EXAMINATIONS. 1941
DIAGRAM. E.

Government Diploma Examination in Architecture
(New Syllabus)

Subject :—**B-I.—CONSTRUCTION**

WEDNESDAY, APRIL 16TH 1941 : FROM 9 A.M. TO 12-30 P.M.

N.B.—Not more than *four* questions are to be attempted out of the six set.

In their written answers candidates must confine themselves strictly to the questions, which should be dealt with concisely in clear straightforward English. This will be taken into consideration in the award of marks.

Drawings should be clear and such as could be considered as working drawing to be given to a contractor.

1. Design a teak wood sliding door for an opening 8′-0″ × 8′-0″ in a Brick partition dividing a Board Room from a Library. The partition is 20′-0″ long and 12 feet high with plaster on both sides. Draw to ½″ scale an elevation and section, together with full size details of all joints, including the sliding-gear arrangements and the fastenings and fixtures of the doors.

2. Draw, to ½″ scale, plan, section and elevation of a servery cupboard 10 feet long, the lower portion to be 3 feet high with teak table-top and to be fitted with shelves and panelled sliding doors ; the upper portion to be fitted with shelves and glazed sliding doors.

3. One side of a Board Room is 22′-0″ long and 12 feet high, having a semicircular recess 6′-0″ wide in the centre for a pedestal and bust and a door 3′-0″ × 7′-6″ high 2′-6″ away from one of its ends. Design and draw to ½″ scale a suitable teakwood panelling for this side of the room, giving full size details of joinery.

4. Draw to a scale of 1 inch to a foot an ornamental stone spiral stair, 5 feet in width and 12 feet in height, showing clearly the construction and jointing.

5. A reinforced concrete terrace, 40′ by 30′, is to be used as a roof garden with a R. C. C. covered Pergola, 8 feet wide adjoining the external wall of the house which runs along one of the longer sides of the terrace. The roof of the Pergola is supported by this wall on one side and by reinforced concrete columns on the other. The terrace parapet which runs around the other three sides of the terrace, is to be 3 feet high and the lowest part of the Pergola ceiling is to be 7′-6″ from floor level. Flower beds are to be arranged on the centre of the terrace and against the portions of the parapet walls not occupied by the Pergola, the details of the lay-out being left to the discretion of the Candidate.

Draw the plan and section to any convenient scale and give details to a larger scale.

6. The trusses in a theatre are of 80 feet span and are 12 feet centre to centre. The lower boom of the truss consists of No. 2 6″ × 4″ angle irons.

Design to a convenient scale an ornamental ceiling showing the construction and the artificial lighting of one bay. Details to be given to a larger scale.

Diploma Examination in Architecture

(New Syllabus)

Subject :—**B-II.—CONSTRUCTION**

WEDNESDAY, APRIL 16TH 1941 : FROM 2-30 P.M. TO 5-30 P.M.

N.B.—Not more than four questions are to be attempted, of which No. 1 is compulsory.

In their written answers candidates must confine themselves strictly to the questions which should be dealt with concisely in clear straightforward English. This will be taken into consideration in the award of marks.

Sketches and drawings should be clear and distinct, with dimensions and descriptive notes where required to answer the questions clearly and fully. Finished drawings are not required.

All calculations, step by step, must be clearly shown.

Where details of joints, etc., are asked for, the candidate must show how he arrives at the size and the number of rivets, etc., required.

Diagram E accompanies this paper.

1. Figure 1 in diagram E, is a steel truss with point loads as shown.

Draw the truss to a scale of 8 feet to an inch and, to any convenient scale, draw the stress diagrams and show on the $\frac{1}{8}''$ scale drawing the amount of stress in each member, indicating by a plus sign " compression " and by a minus sign " tension ".

2. In Diagram " E ", Figure 2 shows the plan and section of a reinforced concrete floor, beams can be used only along the lines A, B, C and D, elsewhere there is to be a flat slab. An opening is to be formed in the slab in the position shown on the Diagram. The floor is to be calculated for a superimposed load of 80 lbs. per sq. foot, plus the weight of the structure. Calculate the floor and show the reinforcement.

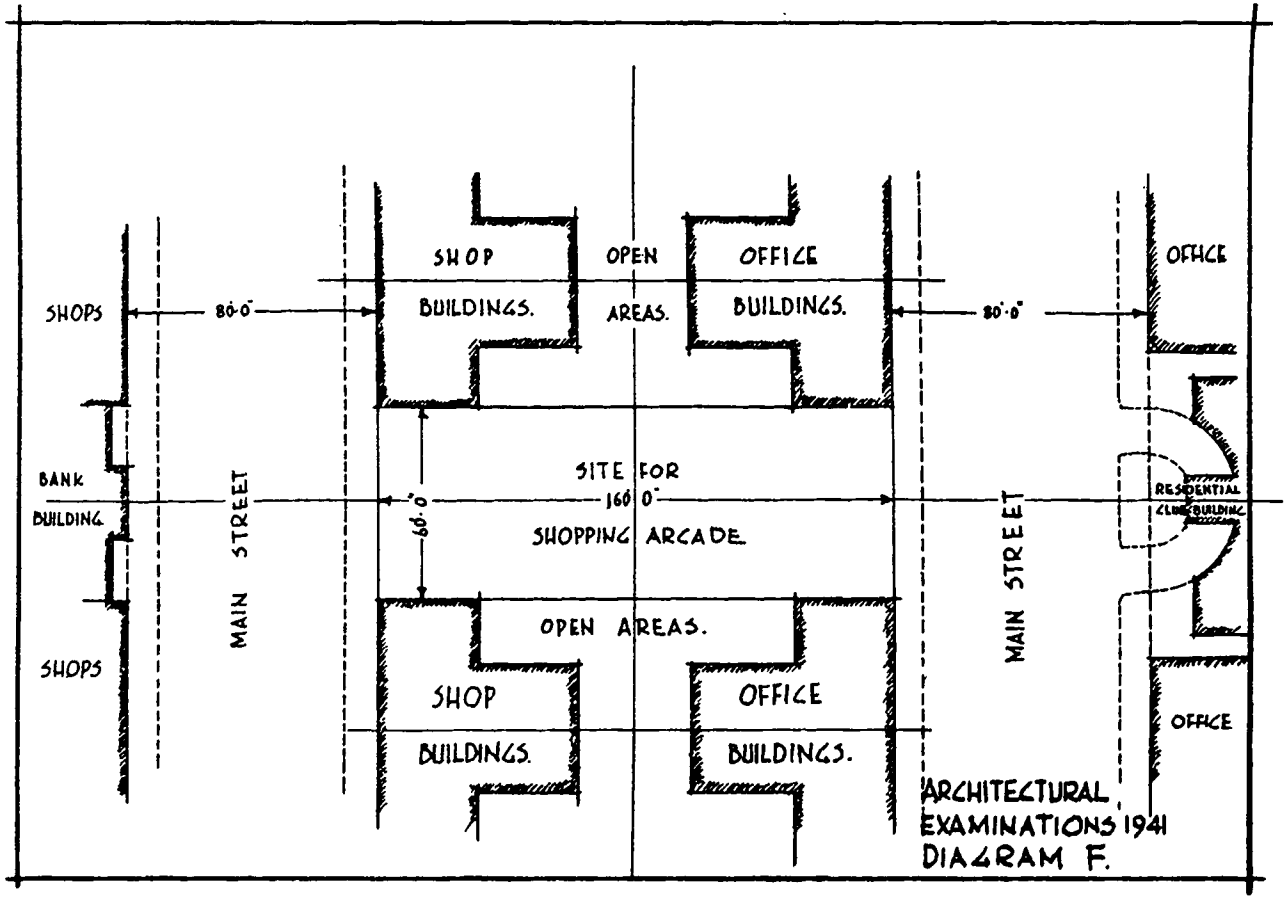
3. In a steel truss, at one of the joints, the two parts of the Principal Rafter are under stresses of 20 tons and 26 tons respectively. One strut, meeting at the joint at 90° to the principal, is under a compressive stress of 10 tons and a brace, meeting at an angle of 45° to the principal, is under a stress of 12 tons. The principal rafters consists of No. 2 angles, $3'' \times 3'' \times \frac{3}{8}''$, the strut is a single angle, $3'' \times 3'' \times \frac{3}{8}''$, and the brace is a single angle, $2\frac{1}{2}'' \times 2\frac{1}{2}'' \times \frac{1}{4}''$. Taking the rivets to be $\frac{3}{4}''$ in diameter and the safe stresses in single shear, double shear and bearing at 5, 9 and 10 tons per sq. inch, respectively, design the rivetted joint and draw the joint to $\frac{1}{4}''$ full size.

4. Discuss fully the theory of reinforced concrete, as applied to T Beams, what precautions are necessary to see that all stresses coming on the beam are provided for adequately ?

5. A retaining wall for earth is to be designed for a height of 12′-0″. The wall is built of rubble masonry, weighing 125 lbs. per cub. ft. The earth weighs 90 lbs. per cub. ft. and has an angle of repose is 30°. If the value of K = ·41, and the batter is 1 in 8 and t = ·807 and the coefficient of friction is ·60, show that the wall is proof against any failure whatever.

6. A rolled steel beam, 42′-0″ long, is supported on 2 columns 30′-0″ apart, the projection of the beam being 5′-0″ on the left hand side and 7′-0″ on right hand side ; the beam carries loads of 20 tons each at both the ends and concentrated loads of 40 tons each at 14′-0″ and 28′-0″ from its right-hand end. If the beam carries, in addition, an evenly distributed load of 1 ton per running foot, find the section-modulus required, taking fibre stress at 8 tons per square inch.

7. A $10'' \times 8''$ R. S. Stanchion has one plate $12'' \times \frac{3}{4}''$ rivetted to either flange, given the thickness of web as ·6″ and thickness of flanges as ·9″, find the load the stancheon will safely carry, its height being 15′-0″, one end being fixed the other end rounded.


SHOP
BUILDINGS.
OPEN
AREAS.
OFFICE
BUILDINGS.
OFFICE
SHOPS
80'-0"
80'-0"
BANK
BUILDING
MAIN STREET
SITE FOR
160'-0"
66'-0"
SHOPPING ARCADE.
MAIN STREET
RESIDENTIAL
CLUB BUILDING
OPEN AREAS.
SHOPS
SHOP
BUILDINGS.
OFFICE
BUILDINGS.
OFFICE
ARCHITECTURAL
EXAMINATIONS 1941
DIAGRAM F.

Government Diploma Examination in Architecture

(New Syllabus)

Subject:—C.—HYGIENE, INCLUDING DRAINAGE, VENTILATION, HEATING, LIGHTING AND WATER SUPPLY

THURSDAY, APRIL 17TH 1941: FROM 9 A.M. TO 11-30 A.M.

N.B.—*Five* questions only are to be attempted, of which No. 1 is compulsory.

In their written answers candidates must confine themselves strictly to the questions, which should be dealt with concisely in clear straightforward English. This will be taken into consideration in the award of marks.

1. The lavatory block of the 1st and 2nd floors of a three-storey office building consists of 4 cubicals of water-closets, a range of 3 urinals, 2 wash-basins and a Washing place.

Draw, to a scale of half-inch to a foot, a plan and elevation showing the external plumbing, together with sectional details indicating the materials and the sizes of pipes.

2. Sketch and describe a method of raising the sewage from the basement of an office building to a Municipal sewer which is at a higher level.

3. Describe briefly the water supply to an office building and state how you would calculate the approximate storage capacity required.

4. Describe the natural and artificial methods of lighting that you would recommend for the various studios, lecture and other rooms of a modern school of architecture.

5. There are six small cottages, on each side of a private cul-de-sac. Make a block plan to a suitable scale showing drainage plan up to and including the connection to the public sewer in the main road. Indicate the sizes and gradients of all pipes.

6. The ground floor of residential building having a frontage of 60 feet is let to a radio company. Design and draw to ½" scale a suitable shop front, showing the lighting arrangements you would adopt for the show cases as well as for the sign name-board.

7. You are required to report on a building, the floors and walls of which show considerable dampness while the plaster of several rooms shows "efflorescence". Suggest in detail the measures you would advise to remedy the above defects so as to make the building fit for human habitation.

Diploma Examination in Architecture

(New Syllabus)

Subject:—D.—SPECIFICATIONS AND THE PROPERTIES AND USES OF BUILDING MATERIALS

THURSDAY, APRIL 17TH 1941: FROM 2-30 P.M. TO 5 P.M.

N.B.—In their written answers candidates must confine themselves strictly to the questions, which should be dealt with concisely in clear straightforward English. This will be taken into consideration in the award of marks.

Questions Nos. 1 and 2 must be attempted and only two of the other four.

1. Mention six Modern Floor coverings in general use to-day and comment on each.

2. Write short notes on any five of the following materials, mentioning the purpose for which they are most useful and the special precautions necessary to be taken in the use of each of them :—

(*a*) Malthoid, (*b*) Asbestos Cement Sheets, (*c*) Oil paint for the exterior of a building, (*d*) Glass-crete, (*e*) Celotex, (*f*) Sandstone and (*g*) Fibrous Plaster.

3. Write a specification for a reinforced concrete dome having an internal diameter of 20′-0″ and situated in a very exposed position.

4. Write an outline specification for the construction of an Air Raid Shelter in the compound of a Suburban House for a family of six. The shelter to be blast and splinter proof.

5. Write a specification for a North-light factory roof, including the gutters between the spans, the roof covering, the glazing and the method of ventilation to be adopted.

6. Write a complete specification for a hard tennis court, including its surrounding screens.

Diploma Examination in Architecture

(New Syllabus)

Subject :—**E.—PROFESSIONAL PRACTICE**

FRIDAY, 18TH APRIL 1941

[9 A.M. TO 10-30 A.M.]

N.B.—In their written answers candidates must confine themselves strictly to the questions, which should be dealt with concisely in clear straightforward English. This will be taken into consideration in the award of marks.

Only four questions are to be attempted out of the six set.

1. You have been appointed an Arbitrator under an Order of the Court to settle matters in dispute. Draft a letter to the parties informing them to be present for the first conference and give, in outline, the lines on which you would conduct such an arbitration from its commencement to the publishing of your Award.

2. An owner *A* employed an architect *B* to superintend the rebuilding of his premises after a fire. *A* also appointed a clerk of works *C* and during the course of construction *C* thought that certain beams did not require to be replaced, whereupon, without inspecting them, *B* adopted *C*'s view. In the event of the beams proving to be inadequate, discuss the situation and the responsibilities involved.

3. What precautionary steps should you take before starting to design a commercial building, with a basement, on a busy city street, in respect to (*a*) the City Authorities, (*b*) your Client and (*c*) your Client's Neighbours ?

4. What are the various methods of obtaining a tender for an important Building work ? What preliminary steps are necessary in this regard ? What should be done by the Architect when the tender or tenders are received ?

5. What steps can be taken, before and during the course of the execution of a Building Contract, to avoid unpleasantness between yourself and the client in regard to the cost of Extras ?

6. How would you advise your client in the following matters ? Illustrate your answers by sketches :—

(*a*) Your client owns a building site with a road on its South boundary, On the West his existing building is adjacent to his neighbour's property. On the North there is an open space of 15 feet between your client's existing building and the neighbour's boundary. Your client intends to remodel his old building without increasing its height.

(*b*) Your client intends to enlarge some of the ancient windows in the West wall of his property and to shift some of them in such a manner that portions only of the ancient windows are included in the new openings.

(*c*) Your client also intends to set-back portions and set-forward other portion of the North wall of his property which also contains ancient windows.

Government Diploma Examination in Architecture

(New Syllabus)

Subject :—**A.—DESIGN**

SATURDAY, 19TH APRIL 1941

[10-30 A.M. TO 6 P.M.]

For preliminary sketches

MONDAY, TUESDAY AND WEDNESDAY, 21ST, 22ND AND 23RD APRIL 1941

[10 A.M. TO 1-30 P.M. AND 3 P.M. TO 6 P.M.]

For general drawings, etc.

Note.—Diagram " F " accompanies this paper.

Before leaving the building on the first day of the examination, the Candidate must hand in a tracing of his design, indicating its main lines. The tracing will not be returned to the Candidate.

Candidates must not under any circumstances remove from the Examination Room any drawings or notes connected with their Examination work.

Candidates who depart radically from their sketch designs will be questioned at the Oral Examination upon their reasons for so doing.

Candidates must take *one only* of these two alternative subjects.

(*a*) " VANITA-SAMAJ " (A Ladies' Social Institute).

The social uplift of Indian Womanhood necessitates the erection of an Institute to further this movement.

The site is open, level and rectangular with a frontage of 600 feet facing East on a 60 feet wide road and a depth of 300 feet, there is also a 40 feet road on its Southern side. Its West side directly abuts on the sea-shore.

The total membership is expected to consist of about 500 ladies. The Samaj will be daily used by about 100 members.

Accommodation required :—

(*a*) Assembly Hall, to accommodate 600 ladies, intended to be used as a reception hall and also for occasional Lectures, Dramatic performances, Garba dances, etc.

(*b*) Library and Reading room (combined).

(*c*) 2 Class rooms for languages, one for Hindi and the other for English (Each room to accommodate 30 members).

(*d*) 2 Class rooms, one for needle-work and the other for embroidery (each room to accommodate 30 members).

(*e*) Music teaching room.

(*f*) Room for indoor games, such as cards and Songatti-patti.

(*g*) Secretary's office, with Clerk's office adjoining.

(*h*) President's room, with a retiring room and a separate lavatory.

(*i*) Kitchen, with facilities for training ladies in cookery.

(*j*) Ample cloak and lavatory accommodation for ladies only.

(*k*) 2 covered Badminton courts.

(*l*) 2 open air Tennis courts.

(*m*) An open-air Swimming Pool, with changing rooms, showers, etc.

(*n*) Quarters for 12 servants, including 2 Mali's quarters and with separate lavatory accommodation. These quarters should be well separated from the Samaj itself.

(*o*) Parking space for 30 cars.

Note.—The rest of the site, not occupied by buildings or servants yards, etc., to be given an attractive garden lay-out, with provision of ample covered seats.

DRAWINGS REQUIRED :—

First day—

(*a*) Block plan to 1/32″ scale showing lay-out in detail.

(*b*) A freehand bird's-eye-view, sufficient to explain your whole conception of the scheme and to sufficiently fill one sheet of the paper supplied.

Other days—

(*c*) Sufficient plans to fully explain the scheme.

(*d*) and (*e*) Two elevations, one towards the road and the other towards the sea.

(*f*) Sufficient sections to adequately explain the scheme.
(*c* — *f* to be to a scale of 16 feet to the inch).

(*g*) A plan and two sectional elevations of the kitchen, clearly showing its entire equipment and the facilities it affords for teaching cookery to those members desirous of such instruction and to a scale of 4 feet to one inch.

(*b*) " A SHOPPING ARCADE ".

The Municipality of a large Provincial City has decided to close a 60′ 0″ road, connecting two busy thoroughfares each 80′ wide, to vehicular traffic so as, to reduce the number of dangerous collision points but it considers that it is still necessary to retain a 20′ 0″ passage connecting the two main streets for the use of pedestrians. The Municipality is therefore leasing the area of 60′ × 160′, with permission to the lessee to erect really high class shops on each side of the compulsory 20′ 0″ wide public passage and with the right to cover the passage with a glass and steel or concrete roof, lantern or vault, at a height of not less than 20′ 0″ clear from the pavement. The height of the shops, including their galleries may not exceed 25′ 0″ from the pavement to the top of their terrace or roof. Each shop should have a lavatory and w.c. and a gallery with a stair connecting it to the shop itself. The lessees are further to have the right of light and air (but not of access) from the open areas of the existing buildings on either side. These open areas extend from the 30′ 0″ back from each of the main streets on either side of the leased land; against the first 30′ 0″ from the main streets, on either side, are high buildings and no light or ventilation can be obtained for the leased land from these portions of the site (see diagram " F ").

The shops are likely to be leased by shop-keepers in the luxury trades for the sale of such things as cigars and cigarettes, jewellery, curios, pictures, perfumes, cosmetics and by very high class outfitters and milliners and the rents will be high.

The entrance frontage at the end of the arcade from each of the main streets, as well as the shop fronts themselves, should exhibit an elegant architectural taste in keeping with the exclusive character of the shops that line its central aisle. Apart from these restrictions of treatment, height and widths, the design and treatment is left to the discretion of the Candidate and the cost of the work need not be unduly restricted.

DRAWINGS REQUIRED:—

First Day—

(*a*) Plan of the ground floor lay-out of the whole scheme.

(*b*) A plan of the gallery, or mezzanine, floor of the whole scheme.

(*c*) One complete transverse section and one complete longitudinal sectional-elevation.

(*a*), (*b*) and (*c*) are to be to a scale of 16 feet to the inch.

Other Days—

(*d*) An elevation of one of the entrance ends of the arcade as seen from one of the main streets.

(*e*) A detailed elevation of three of the shops as seen from the arcade.

(*f*) A detailed cross-section of the arcade.

Drawings under sub-heads (*d*), (*e*) and (*f*) are to be to a scale of 4 feet, to the inch.

(*g*), (*h*) and (*i*) A sheet of interesting quarter-full-size details of mouldings, enrichments and the construction of each of the $\frac{1}{4}$" scale drawings (*d*), (*e*) and (*f*) that is, three sheets of detail in all.

Diploma Examination in Architecture

(New Syllabus)

SATURDAY, MONDAY, TUESDAY AND WEDNESDAY,
19TH, 21ST, 22ND AND 23RD APRIL, 1941

DESIGN.

SATURDAY, 19TH APRIL 1941.

[11-30 A.M. TO 5-30 P.M.]

For Preliminary sketch Design.

MONDAY, TUESDAY AND WEDNESDAY, 21ST, 22ND AND 23RD APRIL, 1941

[10 A.M. TO 1-30 P.M. AND 3 P.M. TO 6-30 P.M. DAILY]

For remainder of Design work, including Working Drawings, Details, etc.

NOTICE TO CANDIDATES:—

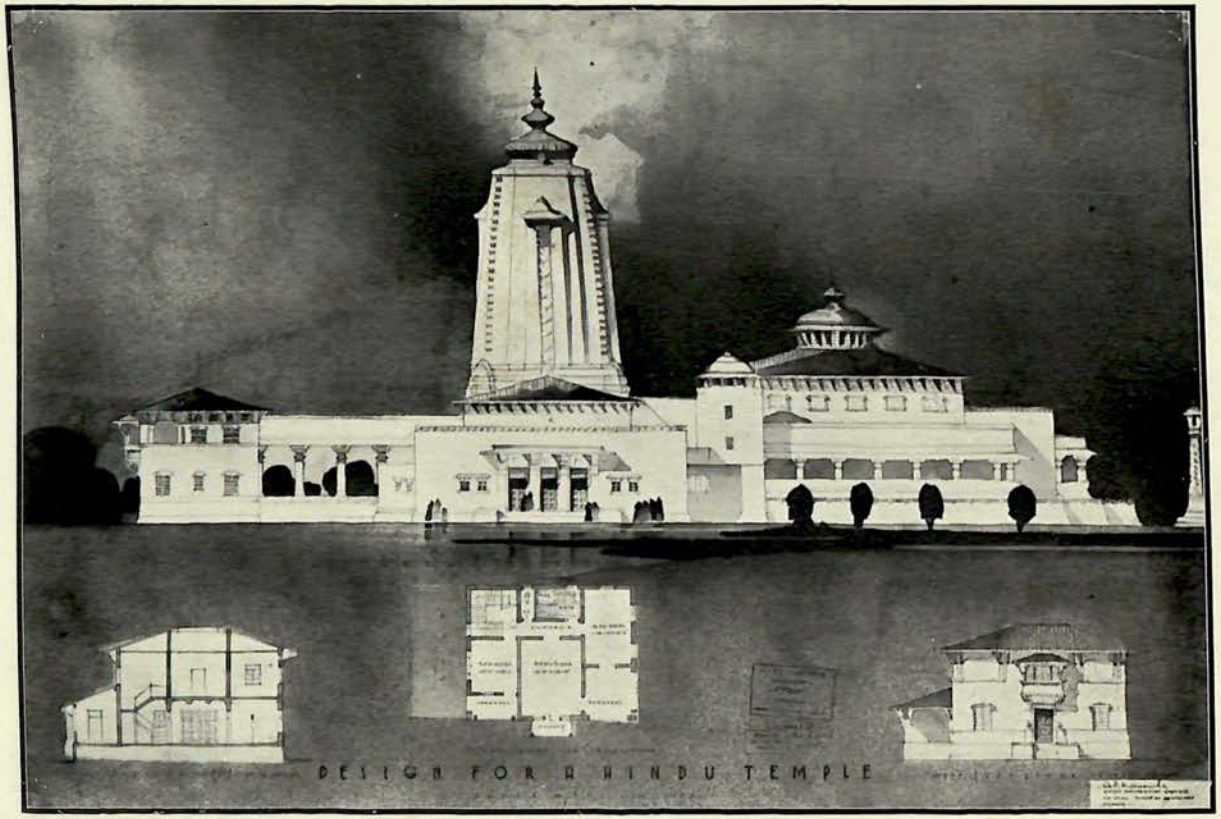
The alternative subjects for the Diploma Design, subject A, this year will be:—

(*a*) Vanita-Samaj (a Ladies' Social Institute),

or, (*b*) A Shopping Arcade.

Diploma Examination in Architecture.

DESIGN.—TESTIMONY.



A. P. Kanvinde.

Sir J J. School of Art, Bombay.

LIST OF CANDIDATES WHO PASSED THE GOVERNMENT DRAWING AND ART EXAMINATIONS, 1941

Elementary Examination in Commercial Art.

Order of merit and name.	School.
First Class.	
1 Parmar, Nagendra Narayan ..	Sir J. J. School of Art, Bombay.
2 Vaz, George ..	Do.
Second Class.	
3 Vyarawalla, Homai Maneksha (Mrs.).	Sir J. J. School of Art, Bombay.
4 David, Simon Daniel ..	Do.
5 Dhairyawan, Krishnarao Gajanan.	Do.
6 Daver, Mehroo Ruttonshaw (Miss)	Do.
7 Paigankar, Vasant Manjanath ..	Do.
8 Wadia, Piroja D. R. D. (Mrs.) ..	Do.
9 Fernandes, Vincent ..	Do.
10 Pacharne, Prasad Yeshwant ..	Do.
11 D'Mellow, Peter ..	Do.
12 Gunaji, Arvind Raghunath ..	Do.
13 Vazifdar, Dhun Kaikhushru (Miss).	Do.
14 Kamat, Kamalini Dwarkanath (Miss).	Do.
14 Moolji, Hamida Gulamali (Miss)..	Do.
16 Koli, Vithoba Dwarkanath ..	Do.
16 Modi, Ramanlal Maganlal ..	Do.
Pass Class.	
18 Jadhav, Shakuntala G. ..	Sir J. J. School of Art, Bombay.
18 Phenany, Shankar Anant ..	Do.
20 Kudtarkar, Balkrishna Dhondoo.	Do.
21 Sethna, Tehmi Hormasji (Miss) ..	Do.
22 Bharucha, Nergish Nariman (Miss).	Do.

Order of merit and name.		School.
23	Kulkarni, Purshottam Gopal ..	Sir J. J. School of Art, Bombay.
24	Bapat, Yeshvant Dinkar ..	Do.
25	Barni, Jamaluddin Ahmed ..	Do.
26	Kelkar, Dattatraya Damodar ..	Do.
27	Drego, Roque Edward ..	Do.
28	Bhide, Ramchandra Balkrishna..	Do.
	Samson, Elizabeth Ezra (Miss) ..	Do.
30	Sarguroh, Dilawarkhan Majidkhan	Do.
	Shirodkar, Gangadhar Kashinath.	Do.
32	Ranjane, Harischandra Balvant..	Do.
33	Kulkarni, Vasudeo Laxman ..	Do.
34	Marker, Gool Hormasji (Miss) ..	Do.
35	Gandhi, Jagdishchandra Ratilal..	Do.
	Iengar, Saroja (Miss) ..	Do.
	Ghosalkar, Pandharinath Sadanand.	Do.
38	Dubash, Nari Pochaji ..	Do.
39	Pendse, Moreshwar Damodar ..	Do.
40	Chester-Castle, Marjorie Sydney (Miss).	Do.
	Paleja, Vallabhdas Khimji ..	Do.
42	Deshmukh, Rajaram Yeshwant ..	Do.
	Singada, Hemraj Bhavanbhai ..	Do.
44	Dheman, Purshottamdas Gandaram.	Do.
	Porecha, Ratanshi Damoder ..	Do.
46	Dadarkar, Dinanath Vasantrao ..	Do.
47	Barretto, Lionel Moniz ..	Do.
	Phanse, Bhagwant Ramchandra..	Do.
49	Bapat, Digambar Dattatray ..	Do.
	Fonseca, Joseph Kevin ..	Do.
	Joshi, Pandharinath Murlidhar ..	Do.
	Karve, Dattatrey Yadneshvar ..	Do.
	Khanvazir, Krishna Mangaldas ..	Do.
	Nanavati, Harshkant Shankerprasad.	Do.

Intermediate Examination in Commercial Art.

Order of merit and name.	School.
First Class.	
Mani, Thrippunithura Subra ..	Sir J. J. School of Art, Bombay.
Second Class.	
2 Aroor, Munmohan Anand ..	Sir J. J. School of Art, Bombay.
3 Mistry, Amy Shiavuxsha ..	Do.
4 Salwi, Madhukar Laxmanrao ..	Do.
5 Sathe, Digambar Achyutrao ..	Do.
6 Kamat, Shreepad Narayan ..	Do.
7 Dave, Chandrakishor Damodar ..	Do.
Pass Class.	
8 D'Cunha, Matthias Avelino ..	Sir J. J. School of Art, Bombay.
9 Abhyankar, Prabhatkumar Damodar.	Do.
10 Mansuri, Abdulhai Abdulhak ..	Do.
11 Chandrasekaran Gopalaswami ..	Do.
12 Bhandare, Surendra Hari ..	Do.
13 Kulkarni, Shankar Narayan ..	Do.
14 Bangale, Gajanan Janardan ..	Do.
15 Bhatorey, Laxman Ramkrishna .	Do.
16 Kotwal, Moti Homi (Miss) ..	Do.
17 Phadake, Laxman Vinayak ..	Do.
18 Banpel, Ramchandra Erranna ..	Do.
19 Trivedi, Ratilal Bhanji ..	Do.
20 James, Ian Roy ..	Do.
20 Mistry, Jehangir Rustomji ..	Do.
20 Pinto, Ernest Cezar ..	Do.
23 Solomon, Abegail Manasha (Miss).	Do.
23 Vyas, Sumant Ratilal ..	Do.
25 Pathak, Pratapray Nanalal ..	Do.
26 Kanekar, Narayan Sagoon ..	Do.
26 Tamhane, Vinayak Shivram ..	Do.
28 Sali, Machhindranatha Chapaji ..	Do.

Order of merit and name.		School.
29	Almeida, Anthony Diogo ..	Sir J. J. School of Art, Bombay.
	Pupala, Laxman Vithoba ..	Do.
31	Karandikar, Chandaram Sadanand	Do.
	Samant, Arjun Atmaram ..	Do.
	Savala, Jadavji Madan ..	Do.
	Shroff, Narendra Motilal ..	Do.
35	Gothankar, Janardan Govind ..	Do.
	Korlekar, Moreshwar Sadashiv ..	Do.
	Kulkarni, Gopal Purshottam ..	Do.
	Telang, Shivaray Ganpatray ..	Do.
39	Khire, Malhar Hari ..	Do.
	Mantri, Vaman Narayan ..	Do.
41	Ahmed Syed Asherfuddin ..	Do.
	Gajendragadkar, Gajanan Hari ..	Do.
43	Juvekar, Sakharam Narayan ..	Do.
	Patil, Damodar Waman ..	Do.
	Patole, Vasanti Chintaman (Miss).	Do.
	Scott, Joseph Henry ..	Do.
47	Bhende, Mangesh Durgappa ..	Do.
	Bhuskute, Vasudeo Vinayak ..	Do.
	Gupte, Chintaman Shankar ..	Do.
	Kuray, Vasant Damodar ..	Do.
	Padhye, Atmaram Rajaram ..	Do.
	Rodricks, Patrick Lawrence ..	Do.

Advanced Examination in Commercial Art.

SECOND CLASS.

1	Rajwadkar, Vasant Harischandra.	Sir J. J. School of Art, Bombay.
2	Varerkar, Shrirang Dattatraya..	Do.
3	Kulkarni, Krishnarao Marthand-Rao.	Do.
4	Palamittam, Joseph Antony ..	Do.

PASS CLASS.

5	Borkar, Vishwanath Pandurang	Sir J. J. School of Art, Bombay.
	Khandekar, Vasant Ganesh ..	Do.
7	Parab, Hemchandra Moreshwar .	*Ex*-student, Sir J. J. School of Art, Bombay.
8	Chitnis, Balkrishna Anant ..	Sir J. J. School of Art, Bombay.

Order of merit and name.		School.
9	Mullen, Mary ..	Sir J. J. School of Art, Bombay.
10	Seervai, Mehru Burjor (Miss) ..	Do.
11	Aras, Ramdas Yeshwant ..	Do.
12	Mankar, Shankar Ramrao ..	Do.
13	Talpade, Sindhu Vinayakrao (Mrs.).	Do.
14	Raje, Madhukar Damodar ..	Do.
15	Pradhan, Bhanumati Jayant (Mrs.).	Do.
	Shroff, Somnath Bapurao ..	Do.

Elementary Examination in Drawing and Painting.

1	Bhaskara Menon P. ..	Nootan Kala Mandir, Bombay.
2	Kulkarni, Krishna Bhimrao ..	*Ex*-Private.
3	Shampur Shankaran ..	Sir J. J. School of Art, Bombay.
	Vader, Gangadhar Vithal ..	Private.
5	Syed, Haider Raza ..	Nagpur School of Art, Nagpur.
6	Parmar, Nagendra Narayan ..	Private.
7	Patel, Hiralal Pitambardas ..	Sir J. J. School of Art, Bombay.
8	Vyas, Sumant Ratilal ..	Do.
9	Dixit, Sadashiv Narayan ..	Model Art Institute, Dadar.
10	Sorte, Abaji Krishnaji ..	Institute of Fine Art, Bombay.
11	Swar, Shakuntala Rajaram (Miss)	Ketkar's Art Institute, Bombay.
12	Tare, Madhukar Madhav ..	School of Art, Indore.
13	Vyas, Mansukh Duleray ..	Sir J. J. School of Art, Bombay.
14	Sachania, Savjibhai Dayalbhai..	Private.
15	Pathak, Shridhar Narayan ..	Ranade's Fine Art Classes, Pooha.
16	Kerkar, Madhukar Shankar ..	New Art Institute, Malvan.
17	Rao, Devadas Baburao ..	Nootan Kala Mandir, Bombay.

Order of merit and name.	School.
18 Patvardhan, Vasant Kashinath .	Private.
19 Mayenkar, Shankar Purushottam	Do.
20 Suraiya, Shantikumar Damodar.	Sir J. J. School of Art, Bombay.
21 Satarkar, Vasant Keshav ..	Institution of Modern Art, Poona.
22 Narvekar, Dasharath Atmaram.	Ketkar's Art Institute, Bombay.
23 Sathe, Gopal Sitaram ..	Model Art Institute, Dadar.
24 Deo, Dinkar Vishwanath ..	Shree Laxmi Kala Bhavan, Dhar.
25 Kashalkar, Motiram Shankar ..	Private.
26 Ghumre, Pundalik Anantrao ..	Do.
27 Meghani, Laxmichand Nenshi ..	Sir J. J. School of Art, Bombay.
28 Soni, Naginlal Chunilal ..	Kala Bhavan, Baroda.
28 Kshirasagar, Manoher Shrinivas.	Private.
30 Datta, Prem Prakash ..	Sir J. J. School of Art, Bombay.
31 Topkar, Balkrishna Rajaram ..	Dalvi's Art Institute, Kolhapur.
32 Mutkekar, Narayan Gundo ..	Private.
33 Aphale, Shankar Dhondo ..	Ranade's Fine Art Classes, Poona.
33 Saswadkar, Madhukar Trimbakrao.	Shree Laxmi Kala Bhavan, Dhar.
35 Pednekar, Laxman Dattatray ..	New Art Institute, Malwan.
36 Arjunagi, Narshinha Rango ..	N. V. High School, Gulburga.
37 Bhide, Shanker Balwantrao ..	Shree Laxmi Kala Bhavan, Dhar.
37 Marathe, Vishnu Mahadeo ..	*Ex*-student, School of Art, Indore.
39 Giri, Madhaw Vishwanath ..	Shree Laxmi Kala Bhavan, Dhar.
39 Mahajan, Keshrimal Hiralal ..	*Ex*-student, School of Art, Indore.
41 Pai, Kamala Digamber (Miss) ..	Chimulkar's Composition Class, Bombay.
41 Varma, Ramji ..	School of Art, Indore.

Order of merit and name.	School.
43 Ghogale, Achyut Bhagawant ..	Ranade's Fine Art Classes, Poona.
44 Mehunkar, Vasudeo Ganesh ..	Shree Laxmi Kala Bhavan, Dhar.
45 D'Silva, Reginaldo Victor ..	*Ex*-student, Sir J. J. School of Art, Bombay.
45 Nadkarni, Vinayak Mukund ..	*Ex*-student, Model Art Institute, Dadar.
45 Bhagwat, Laxman Govind ..	*Ex*-student, School of Art Indore.
48 Shah, Krishandas Chimanlal ..	Do.
49 Lingsgoor, Amarappa Basappa..	*Ex*-student, N. V. High School, Gulburga.
50 Rashingkar, Govind Balavant ..	Model Art Institute, Dadar.
50 Gade, Hari Ambadas ..	Private.
52 Solanki, Gurunath Ningusa ..	Dalvi's Art Institute, Kolhapur.
53 Talashilkar, Shridhar Ramchandra.	New Art Institute, Malwan.
53 Pendharkar, Prabhakar Narayan	School of Art, Indore.
55 Anjaria, Dushyant Purshottam..	Model Art Institute, Dadar.
55 Sahasrabuddhe, Raghunath Maruti.	Institution of Modern Art, Poona.
57 Bhadsawale, Eknath Sadashiv ..	Sir J. J. School of Art, Bombay.
57 Ghosh, Sukhendra Narayan ..	Do.
59 Mendes, Victor ..	Do.
59 Kshirsagar, Pandit Dattatray ..	Ranade's Fine Art Classes, Poona.
61 Agashe, Shreekrishna Damodar .	Institution of Modern Art, Poona.
62 Pandit, Bhaskar Sitaram ..	Private.
62 Mulla, Abdulkadir Ebrahim ..	*Ex*-Private.
64 Thakoor, Yamuna Anantrao (Miss).	Nootan Kala Mandir, Bombay.
65 Savant, Vasant Tukaram ..	Sir J. J. School of Art, Bombay.
65 Pupala, Laxman Vithoba ..	Nootan Kala Mandir, Bombay.
67 Mehta, Dinu Bhogilal ..	Sir J. J. School of Art, Bombay.
68 Korgaokar, Lalita Dattatray (Miss).	*Ex*-student, Model Art Institute, Dadar.
69 Joshi, Kantilal Kodarlal ..	Sir J. J. School of Art, Bombay.

Order of merit and name.		School.
70	Gurao, Ramchandra Laxman ..	Private.
71	Purandré, Narhari Madhave ..	M. S. Bhand's School of Art, Gwalior.
	Choudhary, Vasant Raghunath..	Ketkar's Art Institute, Bombay.
73	Chitre, Satyendranath Balkrishna.	*Ex*-student, Sir J. J. School of Art, Bombay.
	Kothare, Rajendra Motiram ..	Nootan Kala Mandir, Bombay.
	Pavri, Vira Minocher (Miss) ..	Do.
76	Karanjkar, Waman Vyanktesh..	School of Art, Indore.
77	Bhoopali, Kallappa Gurappa ..	*Ex*-student, Nootan Kala Mandir, Bombay.
78	Dingankar, Vimal Vaman (Miss).	Sir J. J. School of Art, Bombay.
79	Nadkarni, Harihar Sadashiv ..	Do.
80	Parikh, Babubhai Chhotalal ..	Do.
81	Apte, Shatadchandra Mahadeo..	Ketkar's Art Institute, Bombay.
82	Vadhawkar, Moreshwar Waman.	Sir J. J. School of Art, Bombay.
	Kelekar, Prabhaker Kashinath..	Nootan Kala Mandir, Bombay.
	Deshpande, Venkatesh Hanamant.	School of Art, Dharwar.
85	Raikwar, Pyarelal ..	School of Art, Indore.
	Bhurke, Ramakrishna Chintaman.	Private.
87	Ali Shakir Majid ..	Sir J. J. School of Art, Bombay.
	Londhe, Raghunath Chintaman.	Private.
89	Charna, Burjor Sorabji ..	Parab's School of Art, Karachi.
90	Bhonsle, Baburao Govindrao ..	Shree Laxmi Kala Bhavan, Dhar.
91	Parelkar, Malti Bhagwantrao (Miss).	Raote's School of Art, Dadar.
92	Satpute, (Kasar) Baburao Govindrao.	Shree Laxmi Kala Bhavan, Dhar.
93	Desai, Sunanda Dattatreya (Miss).	Sir J. J. School of Art, Bombay.
94	Mashelker, Vimal Shantaram (Miss).	Do.
	Mody, Jer Framji (Miss) ..	Nootan Kala Mandir, Bombay.
96	Sidhaye, Vaman Moreshwar ..	Sir J. J. School of Art, Bombay.

Order of merit and name.	School.
97 Prajesh, Shambhudayal Mowar..	Model Art Institute, Dadar.
97 Athalye, Shanker Sakharam ..	Nootan Kala Mandir, Bombay.
97 Mule, Vaman Ganesh ..	*Ex*-Private.
100 Patch, Piloo Hormusji (Miss) ..	Sir J. J. School of Art, Bombay.
101 Malpekar, Chandrahas Babasaheb.	Nootan Kala Mandir, Bombay.
101 Prabhu, Sahadev Mahadev ..	*Ex*-Private.
103 Banpel, Ramchandra Erranna ..	Ketkar's Art Institute, Bombay.
103 Shenvi, Laxman Vishwanath ..	School of Art, Dharwar.
105 Natu, Krishnarao Sadashivrao..	Kala Bhavan, Baroda.
106 Chougule, Shanta Keropant (Miss).	Sir J. J. School of Art, Bombay.
106 Mogul, Ebrahim Abbas ..	Do.
106 Bandiodekar, Anant Vishnoo ..	Institute of Fine Art, Bombay.
106 Gosavi, Digambar Bhikangir ..	*Ex*-student, School of Art, Indore.
110 Tata, Gool Burjore (Miss) ..	Sir J. J. School of Art, Bombay.
110 Bulbule, Krishnatai Bhimaji (Miss).	*Ex*-student, Dalvi's Art Institute, Kolhapur.
110 Malandkar, Kumudini Shrikrishna (Mrs.).	Ketkar's Art Institute, Bombay.
110 Chitnis, Vatsala (Miss) ..	Private.
114 Pandya, Kanaiyalal Prehladji ..	Ketkar's Art Institute, Bombay.
115 Taharabadkar, Ramdas Anant..	Sir J. J. School of Art, Bombay.
115 Sutar, Narayan Dajiba ..	*Ex*-student, Sir J. J. School of Art, Bombay.
117 Thakur, Tarasingh Devisingh ..	Sir J. J. School of Art, Bombay.
118 Bhonsle, Bapusaheb Bhikajirao.	Shree Laxmi Kala Bhavan, Dhar.
119 Pednekar, Gajanan Shankarrao .	Dalvi's Art Institute, Kolhapur.
120 Moghe, Lakshman Shripad ..	Ranade's Fine Art Classes, Poona.
121 Kakodker, Baburao Gangaram..	Nootan Kala Mandir, Bombay.

Intermediate Examination in Drawing and Painting.

Order of merit	Name	School
1	Gokhale, Anant Ramchandra ..	Institution of Modern Art, Poona.
2	Lachke, Harischandra Bhagawant.	Do.
3	Mohmad, Haneef Gulab ..	Sir J. J. School of Art, Bombay.
4	Khadilkar, Vasant Mahadeo ..	Do.
5	Bhatt, Achyuda Narashimha ..	Do.
6	Bartaria, Chhail Beharilal ..	Do.
7	Jamil, Ahmed Mirza ..	Do.
8	Marathey, Kamalini Mahadeo (Miss).	Do.
9	Reddy, Nalmal Mallayya ..	Do.
10	Marawala, Banu Cavashaw (Miss).	Do.
11	Pawar, Ramchandra Bhairappa.	Private.
12	Eri, Laxman Pralhad ..	*Ex*-student, Sir J. J. School of Art, Bombay.
13	D'Costa, Abdonio ..	Nootan Kala Mandir, Bombay.
	Khadke, Bhalchandra Ganpat ..	Do.
15	Painter, Prabin Dayabhai ..	Sir J. J. School of Art, Bombay.
	Sunkersett, Sumati Prabhakar (Mrs.)	Do.
17	Gokhale, Janardan Dinkar ..	Private.
18	Pandya, Mukundray Tuljashanker.	Sir J. J. School of Art, Bombay.
	Nimkar, Jayant Dattatraya ..	Do.
20	Kadrekar, Ekanath Janardhan..	Do.
21	Sharma, Nandlal ..	*Ex*-student, School of Art, Indore.
22	Rangnekar, Balvant Gunaji ..	Sir J. J. School of Art, Bombay.
	Thakur, Madhukar Dattatray ..	Dalvi's Art Institute, Kolhapur.
	Naik, Bhujanga K. ..	Nootan Kala Mandir, Bombay.
25	Chavan, Ganpat Govind ..	Sir J. J. School of Art, Bombay.
	Mohommed Usman Khan ..	Do.

Order of merit and name.		School.
27	Pathare, Kanchan Narayanrao..	Private.
28	Mulki, Gundachari S. ..	Nootan Kala Mandir, Bombay.
29	Joshi, Murlidhar Madhavrao ..	Sir J. J. School of Art, Bombay.
30	Vishnudas Ramdas ..	Do.
31	Kulkarni, Dattatray Gundo ..	Do.
32	Jadhav, Yeshwant Bapurao ..	Dalvi's Art Institute, Kolhapur.
33	Godinho, Francis ..	Sir J. J. School of Art, Bombay.
34	Sharma, Mahesh Chandra ..	Raote's School of Art, Dadar.
35	Naik-Bakre, Vishwanath Pandurang.	Institute of Fine Art, Bombay.
	O'Key, Vasudeo Narsinha ..	Do.
37	Shetty, Anant Ramrao ..	Sir J. J. School of Art, Bombay.
38	Taraporevala, Coomi Jivanji (Miss).	Do.
39	Almeida, Norman ..	Do.
	Bhatt, Ranjitram Dalpatram ..	Do.
	Ovalekar, Laxmikant Mukundrao.	Do.
	Merchant, Dhrukant Mangaldas.	Institute of Fine Art, Bombay.
	Tambad, Murigeppa Channabasappa.	School of Art, Dharwar.
44	Kulkarni, Bhimaji Ramchandra.	Nootan Kala Mandir, Bombay.
	Kole, Pandurang Narayan ..	Sir J. J. School of Art, Bombay.
46	Gavankar, Vinayak Vithal ..	Sir J. J. School of Art, Bombay.
47	Kamat, Venkatesh Pandurang ..	Do.
48	Kulkarni, Wasudeo Narayan ..	Kala Bhavan, Baroda.
	Divadkar, Madhukar Jagannath.	Sir J. J. School of Art, Bombay.
	Watve, Ganesh Gangadhar ..	Ranade's Fine Art Classes Poona.
	Satsangi, Tara Prasad ..	Nootan Kala Mandir, Bombay.
	Parvatikar, Venktesh Narayan..	*Ex*-student, School of Art, Dharwar.
53	Mahajan, Kesarichand Chintaman.	*Ex*-student, Nootan Kala Mandir, Bombay.

Order of merit and name.		School.
54	Dhurandhar; Krishnabai Moti-Ram (Miss).	Sir J. J. School of Art, Bombay.
	Sinha, Rajendra Prasad ..	Do.
	Bagaitkar, Murlidhar Trimbak..	*Ex*-student, Nootan Kala Mandir, Bombay.
	Adhav, Prabhakar Shankar ..	Ketkar's Art Institute, Bombay.
58	Joshi, Ramkrishna Moreshwar ..	*Ex*-student, Ketkar's Art Institute, Bombay.
	Chinnannawar, Shreeshailappa Gurupadappa.	School of Art, Dharwar.
	Salimath, Neelkanthayya Gurupadayya.	Do.
61	Mahajan, Pralhad Totaram ..	Sir J. J. School of Art, Bombay.
62	Patil, Vasant Balvantrao ..	Dalvi's Art Institute, Kolhapur.
	Kunte, Ramkrishna Damodar ..	School of Art, Nagpur.
64	Makidalal; Tehmi Rustom (Miss).	Sir J. J. School of Art, Bombay.
	Parsekar, Ramakant Narayan ..	*Ex*-student, Sir J. J. School of Art, Bombay.
	Saraf, Vyankatesh Ganesh ..	New Art Institute, Malvan.
67	Yadav, Kamal (Miss) ..	School of Art, Indore.
	Fadnis, Vimala Anandrao (Miss).	Kala Bhavan, Baroda.
69	Edekar, Kala Govindrao (Miss)..	Sir J. J. School of Art, Bombay.

Advanced Examination in Drawing and Painting.

1	Hudlikar, Sharad Purshottam .	Sir J. J. School of Art, Bombay.
2	Heroorkar, Baboolal ..	Do.
3	Bhagat, Vrajlal Dhanjibhai ..	Do.
4	Date, Gopal Shivaram ..	Do.
5	Mir Shoukat Ali Munner Hossain.	Do.
6	Bam, Vishnu Raghunath ..	Private.
7	Deshpande, Digambar Shankarrao.	Sir J. J. School of Art, Bombay.
8	Mestry, Ganesh Ramchandra ..	Private.
9	Marwadi, Babulal Fakirchand ..	Sir J. J. School of Art, Bombay.

Order of merit and name.	School.
10 Varma, Harinarayan Bhagirath.	School of Art, Indore.
11 Chitnis, Prabhakar Bhikaji ..	Sir J. J. School of Art, Bombay.
12 Sanghi, Hemchand Manoherlal..	Do.
13 Sheikh, Abdul Gaffoor ..	Do.
14 Kale, Sadashiv Waman ..	Institution of Modern Art, Poona.
15 Deshpande, Janardan Krishna...	Sir J. J. School of Art, Bombay.
16 Jagushte, Ramchandra Vithobashet.	Institute of Fine Art, Bombay.
17 Kamanna, Vidyabhushan Appa Rao.	Private.
18 Dalvi, Jaysinrao Dattajirao ..	Dalvi's Art Institute, Kolhapur.
19 Ajgaokar, Shankar Raghunath..	*Sir J. J. School of Art, Bombay.*
19 Tendolkar, Anant Balkrishna ..	*Dalvi's Art Institute, Kolhapur.*
19 Nanadikar, Shrirang Sadashiv ..	*Do.*
22 Athavale, Balkrishna Janardan.	*Sir J. J. School of Art, Bombay.*
22 Ganu, Raghunath Vishnu ..	*Do.*
22 Mavinkurve, Dattatreyarao Subbarao.	*Nootan Kala Mandir, Bombay.*
25 Joshi, Madhao Chintaman ..	Institution of Modern Art, Poona.
25 Shah, Jamnadas Vithaldas ..	Private.
27 Maniar, Prabhoodas Chunilal ..	Sir J. J. School of Art, Bombay.
28 Dixit, Ramchandra Bhimaji ..	Do.
29 Subbedar, Tara Pandharinath (Miss).	Do.
30 Mundhwa, Jethalal Jivraj ..	Do.
31 Shigaonkar, Changadev Vasudeo.	Private.
32 Nagarkar, Murlidhar Bajirao ..	Nagpur School of Art, Nagpur.
33 Chinchwadkar, Gajanan Anant..	Sir J. J. School of Art, Bombay.
34 Jakisondas, Nalini (Miss) ..	Sir J. J. School of Art, Bombay.
34 Rodriques, Olimpio Coleto Antonio.	Raote's School of Art, Dadar.
34 Rayabagkar, Dattatray Shankar.	Sir J. J. School of Art, Bombay.
37 Campos, Esmee (Miss) ..	Do.
37 Padgaokar, Amba Krishnarao (Miss).	Do.

Order of merit and name.		School.
39	Wagle, Vimal Digambar ..	Sir J. J. School of Art, Bombay.
40	Tulzapurkar, Vidyadhar Dattatraya.	Do.
41	Kothare, Yeshwanti Ramrao (Miss).	Do.
	Mahajan, Pandharinath Shankar.	Do.
43	Rangoli, Hirabai Dadaji (Miss).	*Ex*-student, Sir J. J. School of Art, Bombay.
44	Dhumatkar, Snehalata Manohar (Mrs.).	Sir J. J. School of Art, Bombay.
45	Vaidya, Shankar Shridhar ..	Institution of Modern Art, Poona.
	Desai, Dattaji Jaswantrao ..	Institute of Fine Art, Bombay.
47	Bhise, Krishna Pandurang (Miss)	Sir J. J. School of Art, Bombay.
	Patwardhan, Krishnaji Ramkrishna.	*Ex*-student, Institution of Modern Art, Poona.
49	D'Souza, Zena (Miss) ..	Sir J. J. School of Art, Bombay.
	Kadam, Yeshwant Anant ..	Do.
51	Pooniwala, Nityanand Balchand.	Model Art Institute, Dadar.
52	Varerkar, Shrirang Dattatraya .	Private.

Diploma Examination in Drawing and Painting.

1	Kargutkar, Rawikant Sakharam.	Sir J. J. School of Art, Bombay.
2	Bhandarkar, Achut Raghavendr.	Do.
3	Choudhary, Ghanasham Damodar.	Do.
4	Kulkarni, Krishnaji Shamrao ..	Do.
5	Irani, Nargesh Bomanji (Miss) ..	Do.
6	Kanitkar, Dinkar Pralhad ..	Private.
7	Mhatre, Ahilya Janardan (Miss) .	Sir J. J. School of Art, Bombay.
8	Sanzgiri, Ishwarchandra Vithal .	Do.
9	Joshi, Vasant Mahadeo ..	Do.
10	Subhedar, Ram Pandharinath ..	Do.
11	Fern, Mary William (Miss) ..	Do.
12	Anikhindi, Ganesh Vyankatesh..	Do.
13	Shende, Janardan Vishnu ..	Do.
14	Saraiya, Kusumchandra Laxmidas.	Do.

Order of merit and name.	School.
15 Bhandare, Balkrishna Kashinath.	Sir J. J. School of Art, Bombay.
16 Dunung, Shridhar Anna ..	Do.
17 Muzumdar, Madhukar Sakharam	Do.
18 Nagotkar, Krishnaji Mahadeo ..	Do.
19 Taralkar, Vishnu Yashwant ..	*Ex*-student, Sir J. J. School of Art, Bombay.
20 Malvankar, Ramkrishna Shivram.	Do.
21 Mhatre, Manohar Ramkrishna ..	Do.
22 Almelkar, Abdulrahim Appabhai	Nootan Kala Mandir, Bombay.
23 Arde, Nagesh Mukund ..	Sir J. J. School of Art, Bombay.
24 Karnik, Chandrakant Balkrishna.	Do.
25 Kathe, Balaram Mahadeo ..	*Do.*
25 Mistry, Mansukhlal Zaverbhai ..	*Do.*
25 Mulay, Madhukar Govindrao ..	*Do.*
25 Veni, Shankar Shivadixit ..	*Nootan Kala Mandir, Bombay.*
25 Chinchalkar, Vishnu Dinkar ..	*Private.*
30 Choudhary, Prabhakar Shamrao.	*Sir J. J. School of Art, Bombay.*
30 Fakir, Mahemmed Mahemmed Fazleali.	*Do.*
30 Pandya, Ramkrishna Chunilal ..	Do.
30 Lele, Dattatray Chintaman ...	*Ex*-private.

Elementary Examination in Modelling.

1 Pednekar, Shivaram Vishnu ..	Sir J. J. School of Art, Bombay.
2 Bakre, Sadanand Krishnaji ..	Do.
3 Raut, Padmakar Raghunath ..	Do.
4 Pithava, Shamji Harjivan ..	Do.
5 Vithalker, Govind Madhao ..	Do.

Intermediate Examination in Modelling.

1 Salat, Hiralal Dosaji ..	Sir J. J. School of Art, Bombay.
1 Wagh, Mahabaleshwar Vinayak.	Do.
3 Haldankar, Madhusudan Jagannath.	Do.
4 Phadnis, Gajanan Vithal ..	Do.
5 Hajare, Vinayak Dwarkanath ..	Do.

Advanced Examination in Modelling.

Order of merit and name.	School.
1 Sulakhe, Kamalakant Gopalrao .	Sir J. J. School of Art, Bombay.
2 Mogul, Rehana (Miss) ..	Do.
3 Mhatre, Shantaram Gopal ...	Do.

Diploma Examination in Modelling.

1	Hatkar, Dushyant Ranganath ..	Sir J. J. School of Art, Bombay.
2	Shirgaonkar, Ramchandra Tukaram.	Do.
3	Kolhatkar, Govind Mahadeo ..	Do.
4	Wagh, Bramhesh Vinayak ..	Do.

Elementary Examination in Architecture.

1	Vaidya, Chandrashekhar Dwarkanath.	Sir J. J. School of Art, Bombay.
2	Benjamin, Joshua Moses ..	Do.
3	Panchapagesan, Krishnaswamy .	Do.
4	Nilgiria, Jamshed Cowasjee ..	Do.
	De Silva, Minnette (Miss) ..	*Ex*-student, Architectural Academy, Bombay.
6	Rahalkar, Bhaskar Narayan ..	Sir J. J. School of Art, Bombay.
7	Joshi, Parashuram Janardan ...	Do.
8	Hosur, Subbarao Ramrao ..	Architectural Academy, Bombay.
9	Batliwalla, Noshirwan Pestonji..	Sir J. J. School of Art, Bombay.
10	Zahir-Ud Deen, Khwaja ..	Do.
11	Kharkar, Meghasham Shantaram.	Do.
12	Quraishi, Sarwar Mohammed ..	Do.
13	Khanvilkar, Rajaram Pandurang	Do.
14	Chowdhury, Jugal Kishore ..	Do.
15	Sheonath Prasad ..	Do.
16	Kamath, Shankar Narayan ..	Do.
17	Abdur Rahman Hye ..	Do.
18	Puri, Jagdish Chand ..	Do.

The following candidates who had previously passed in either of the groups "A" and "B" have passed in the remaining group this year and are, therefore, eligible for the Elementary Certificate :—

Order of merit and name.		School.
19	Joglekar, Sadanand Vinayak ..	Sir J. J. School of Art, Bombay.
20	Kini, Panduranga Mangalore ..	Do.
21	Pradhan, Balkrishna Mukundrao.	Do.
22	Dandekar, Gadadhar Anant ..	*Ex*-student, Sir J. J. School of Art, Bombay.
23	Jhabvala, Cyrus Shavak ..	Sir J. J. School of Art, Bombay.
24	Kirmani, Syed Sufdar Hussain..	Do.
25	Girkar, Pandurang Ganesh ..	*Ex*-student, Kala-Bhavan, Baroda.
26	Mistry, Narvir Ghelabhai ..	Kala-Bhavan, Baroda.

The following candidates have not passed in both the groups "A" and "B" and are relegated in the group mentioned against their names :—

RELEGATED IN GROUP "A".

1	Bharucha, Jal Munchershaw ..	Sir J. J. School of Art, Bombay.
2	Luhadiya, Gulab Chand ..	Do.
3	Siddiqui Nazeer Husain ..	Do.

RELEGATED IN GROUP "B".

4	Isaacs Norbert ..	Sir J. J. School of Art, Bombay.
5	Mehta, Pravina Mangaldas (Miss).	Do.
6	Bhadha, Nadir Jamshetji ..	Architectural Academy, Bombay.
7	Bharucha, Firoze Nanabhoy ..	Do.

Intermediate Examination in Architecture.

Order of merit and name.	School.
1 Gore, Vaman Sadashive ..	Sir J. J. School of Art, Bombay.
2 Contractor, Love Motabhoy ..	Do.
3 Bhuta, Vanu Gopalji ..	Do.
4 Gandhe, Jagannath Vithal ..	Do.
5 Patil, Aravinda Shankerrao ..	Do.
6 Bhalla, Jai Rattan ..	Do.
7 Mehta, Noshir Naoroji ..	Do.
7 Patel, Bhagavatilal Bhogilal ..	Do.
9 Borkar, Dinanath Dattaram ..	Do.
10 Kakajiwala, Saleh Tayeballi ..	Do.
11 Ramnarayan Srinivasan ..	Do.

The following candidates who had previously passed in either of the groups "A" and "B" have passed in the remaining group this year and are, therefore, eligible for the Intermediate Certificate :—

12 De Souza, Arnold ..	Sir J. J. School of Art, Bombay.
13 Goregaoker, Vasant Krishnarao .	Do.
14 Kotasthane, Madhukar Vinayak.	Do.
15 Rajer, Abdul Majeed ..	Do.
16 Irshad Ahmad Barkatulla ..	*Ex*-student, Sir J. J. School of Art, Bombay.
17 Penkar, Jacob Menasha ..	Sir J. J. School of Art, Bombay.

The following candidates have not passed in both the groups "A" and "B" and are relegated in the group mentioned against their names :—

Relegated in Group "A".

1 Jenkins, John ..	Sir J. J. School of Art, Bombay.
2 Modak, Prabhakar Pandurang..	Do.
3 Reuben, Solomon ..	Do.
4 Shroff, Kantilal Chimanlal ..	Do.
5 Khan, Rashid Ahmed ..	*Ex*-student, Sir J. J. School of Art, Bombay.

RELEGATED IN GROUP "B".

Order of merit and name.	School.
6 Dadarkar, Sumant Krishnarao..	Sir J. J. School of Art, Bombay.
7 Pandya, Mahesh Hiralal ..	Do.
8 Sardesai, Gajanan Narayan ..	Do.
9 Sharma Shanti Ram ..	Do.
10 Wadhera, Virendra ..	Do.
11 Mistry, Parashuram Bhagwanji.	Kala-Bhavan, Baroda.

Advanced Examination in Architecture.

1 Chaphalkar, Shrikrishna Manik .	Sir J. J. School of Art, Bombay.
2 Banpel, Vithal Bhumaya ..	Do.
3 Solanki, Shantilal Ramji ..	Do.
4 Fernando Stansilus Robert ..	Do.
5 Pradhan, Prabhakar Shivram ..	Do.
6 Ghista, Phiroz Jehangirji ..	Do.
7 Rustomji Rustom Sohrab ..	Do.
8 Dastur, Dinshaw Cavas ..	Do.
9 Bindoo, Dinkar Digamberrao ..	Do.
10 Sambhare, Gotoo Dwarkanath ..	Do.
11 Karnik, Madhusudan Ramchandra.	Do.
12 Kora, Rasiklal Dahyabhai ..	Do.
13 Abhyankar, Rajaram Raghunath.	Do.

The following candidates who had previously passed in either of the groups "A" and "B" have passed in the remaining group this year and are, therefore, eligible for the Advanced Certificate :—

14 Parpia, Akbar Rahim ..	Sir J. J. School of Art, Bombay.
15 Garde, Waman Purshottam ..	*Ex*-student, Sir J. J. School of Art, Bombay.
16 Sathe, Bhaskar Sitaram ..	Sir J. J. School of Art, Bombay.
17 Sunavala, Behram Ardeshir ..	Do.

The following candidates have passed in group "A" only and are relegated in group "B":—

Order of merit and name.	School.
1 Bodas, Manohar Shanker ..	Sir J. J. School of Art, Bombay.
2 Dalvi, Raghavendra Ramchandra.	Do.
3 Gonsalves, Joseph ..	Do.
4 Kerawalla, Fali Fakirji ..	Do.
5 Patel, Pranjivan Trikamlal ..	Do.
6 Pundlik, Ratnakar Gangadhar..	Do.
7 Samaraseker De Zoysa Agampodi Justin Victor.	Do.

Diploma Examination in Architecture.

The following candidates have passed in all the subjects except those mentioned against their names:—

Sir J. J. School of Art, Bombay—

1 Lilaoowala, Jamshed Nasserwanji.	B-1 Practical Construction.
2 Vazifdar, Jehangir Pirozshaw ..	Do.
3 Dhrangadharia, Nanalal Hirji ..	(1) B-1 Practical Construction. (2) B-2 Theoretical Construction.
4 Kanvide, Achyut Purushottam..	(1) B-1 Practical Construction. (2) B-2 Theoretical Construction. (3) E Professional Practice.
5 Khadpekar, Shreekrishna Vishwanath.	(1) B-1 Practical Construction. (2) B-2 Theoretical Construction. (3) C Hygiene.

Drawing Teacher's Examination.

SECOND CLASS.

Order of merit and name.	School.
1 Vyarawalla, Homai Manekshaw (Mrs.).	Sir J. J. School of Art, Bombay.
2 Karol, Muhammad Hussein ..	Do.

THIRD CLASS.

3	Pingale, Narayan Shankar ..	Sir J. J. School of Art, Bombay.
4	Lohar, Dattatraya Madhav ..	Do.
5	Kolhatkar, Shriram Gangadhar .	Do.
6	Panse, Bhaskar Moreshwar ..	Do.
7	Machhar, Nirmala Madhavji (Miss).	Do.
8	Ogra, Hilla Dinshaw (Miss) ..	Do.
9	Pereira, Luthgarde (Miss) ..	*Ex*-student, Sir J. J. School of Art, Bombay.
10	Ghumre, Pundalik Anant ..	Sir J. J. School of Art, Bombay.
	Nagarkar, Vinayak Ramachandra.	Do.
12	Dixit, Sadashiv Narayan ..	Do.
13	Sagare, Ramchandra Govind ..	Do.
14	Watve, Parshuram Gangadhar ..	*Ex*-student, Sir J. J. School of Art, Bombay.
15	Sukhadvala, Behram Nariman..	Sir J. J. School of Art, Bombay.
16	Sachania, Savjibhai Dayalbhai..	Do.
17	Kubal, Dwarkanath Sakharam..	*Ex*-student, Sir J. J. School of Art, Bombay.
18	Joshi, Shanta Krishnarao (Mrs.).	Do.
19	Joshi, Deen Palanji (Miss) ..	Sir J. J. School of Art, Bombay.
20	Kulkarni, Laxman Gangadhar ..	*Ex*-student, Sir J. J. School of Art, Bombay.
21	Gadre, Ram Govind ..	Do.
22	Kale, Moreshwar Shioram ..	Sir J. J. School of Art, Bombay.
23	Jethwani, Kewalsing Parumal ..	Do.

Order of merit and name.	School.
24 Kshirasagar, Manohar Shrinivas.	Sir J. J. School of Art, Bombay.
25 Sahasrabuddhe, Mahadev Krishna.	*Ex*-student, Sir J. J. School of Art, Bombay.
26 Dave, Mahadevbhai Maganlal ..	Do.
27 De Lima, Marie (Miss) ..	Sir J. J. School of Art, Bombay.
27 Joshi, Dattatraya Krishna ..	Do.
27 Ashtaputre, Shrinivas Madhav..	*Ex*-student, Sir J. J. School of Art, Bombay.
30 Ambekar, Balvant Dattatraya..	Sir J. J. School of Art, Bombay.
30 Gupte, Vimal Bhivrao (Miss) ..	Do.
32 Kuvalekar, Vishnu Vinayak ..	Do.
33 Kothare, Sonu Gajanan (Miss)..	*Ex*-student, Sir J. J. School of Art, Bombay.

Drawing Master's Examination.

1 Badiger, Niranjanappa Goolaappa.	Nootan Kala Mandir, Bombay.
2 Sheth, Ramanlal Damodardas ..	Private.
3 Samak, Digambar Vinayak ..	Do.
4 Mulla, Abdulkadar Shamansaheb.	Do.
5 Bhagat, Madhukant Jekishandas.	Do.

Art Master's Examination.

1 Patkar, Rajaram Shamarao ..	Model Art Institute, Bombay.
2 Sawant, Anandrao Raghunath ..	Private.
2 Joshi, Raghuvir Prabhakar ..	*Ex*-Private.
4 Patil, Venkatesh Krishna ..	Private.
5 Munshi, Zinna Chhaganlal (Miss).	*Ex*-Private.
6 Jogalekar, Narayan Balaji ..	Private.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES AT THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1940

N.B.—The name of the school by which a candidate was presented for Examination is shown above.

Elementary Drawing Grade Examination.

Bombay Province.

Achra, New English School—

(1) Patil, Sakharam Vishram .. Prize for Design.

Ahmedabad, Anjuman Islam High School—

(2) Kadri, Iftihkaruddin Mustafahasan. Do. Object Drawing.

Ahmedabad, Fellowship High School—

(3) Shah, Chhotalal Lalbhai .. Do. Design.

Bhuj, School of Art—

(4) Lya, Padamshi Mavji .. Do. Object Drawing.

Bombay, Babu Panalal P. Jain High School—

(5) Mehta, Chiranjivlal Champakal. Do. Design.

Bombay, Bai Kabibai Hindu High School—

(6) Gandhi, Chinubhai Hiralal .. Do. Design.

(7) Mistry, Sakarlal Ambaram .. Do. Design.

Bombay, Bai L. R. D. Hindu High School—

(8) Panchal, Krishnalal Hargovind. Do. Design.

Bombay, Dadar, King George English School—

(9) Vedak, Kumudini Vithalrao (Miss). Do. Nature Drawing.

Bombay, D. G. T. High School—

(10) Pandit, Shivram Jayant .. Do. Memory Drawing.

(11) Pathare, Jayant Bholanath .. Do. Design.

Bombay, Elphinstone High School—

(12) Chawan, Parshuram Shantaram. Do. Object Drawing.

Bombay, Gokuldas Tejpal High School—		
(13) Desai, Pranubhai Naranji ..	Prize for Nature Drawing.	
(14) Do. do. ..	Do.	Design.
(15) Divecha, Khushaldas Jagmohandas.	Do.	Design.
Bombay, Matunga, Pathuck Industrial School—		
(16) K. C. Ramaswamy ..	Do.	Object Drawing.
Bombay, Orient High School—		
(17) Ajgaonkar, Laxman Rajaram..	Do.	Nature Drawing.
(18) Modak, Chandrakant Bapuji ..	Do.	Nature Drawing.
(19) Vazkar, Vishnu Gajanan ..	Do.	Nature Drawing.
Bombay, St. Xavier's High School—		
(20) Katrak, Burjor K. ..	Do.	Nature Drawing.
Bombay, Worli, English School—		
(21) Sawant, Janardan Tukaram ..	Do.	Freehand Drawing.
Budhgaon, Secondary Middle School—		
(22) Khandalikar, Krishnaji Ramchandra.	Do.	Object Drawing.
Chikhli, D. E. Italia Sarvajanik High School—		
(23) Dave, Rajnikant Ambalal ..	Do.	Nature Drawing.
Chinchni, K. D. High School—		
(24) Baria, Harjivan Lala ..	Do.	Design.
Dombivli, English School—		
(25) Karwe, Shrikrishna Govind ..	Do.	Freehand Drawing.
Hubli, City High School—		
(26) Malgi, Gurushiddappa Sangappa.	Do.	Design.
Karwar, Government High School—		
(27) Divekar, Anasuya Vishwanath (Miss).	Do.	Nature Drawing.
(28) Do. do. ..	Do.	Object Drawing.
Karwar, Hindu High School—		
(29) Sayed Mohamed Yasin wd. Abdul Karim.	Do.	Nature Drawing.

Kolhapur, Harihar Vidyalaya—		
(30) Jadhav, Siddheshwar Chintaman.	Prize for Object Drawing.	
Kolhapur, S. D. F. High School—		
(31) Bhatavdekar, Ganesh Hari ..	Do.	Object Drawing.
(32) Phadnis, Vasant Gundopant ..	Do.	Nature Drawing.
Makhjan, English School—		
(33) Bhagwat, Vinayak Bhargav ..	Do.	Freehand Drawing.
(34) Powle, Balaram Vithal ..	Do.	Object Drawing.
Nipani, Municipal High School—		
(35) Upadhye, Chandrakant Ballappa.	Do.	Nature Drawing.
(36) Do. do. ..	Do.	Object Drawing.
Panvel, K. E. S. V. K. High School—		
(37) Shintre, Vaman Nagesh ..	Do.	Nature Drawing.
(38) Do. do. ..	Do.	Object Drawing.
(39) Do. do. ..	Do.	Design.
Papdi, Thomas Baptista High School—		
(40) Koli, Ramchandra Krishna ..	Do.	Design.
Pen, Private High School—		
(41) Lele, Shankar Govind ..	Do.	Object Drawing.
Poona, Maharashtra Education Society's High School (Private)—		
(42) Sinnerkar, Venkatesh Shripad .	Do.	Object Drawing.
Poona, Modern High School—		
(43) Sohoni, Sumati Vishwanath (Miss).	Do.	Object Drawing.
Poona, New English School—		
(44) Phatak, Prabhakar Shankar ..	Do.	Object Drawing.
Sholapur, Seva Sadan High School for Girls—		
(45) Shah, Vidyullata Manecklal (Miss).	Do.	Design.
Surat, Sarvajanik High School for Girls—		
(46) Dadawala, Tarulata, Ishwarlal.	Do.	Object Drawing.

Sind.

Karachi, M. M. V. Vidyalaya—		
(47) Randeria, Harishchandra Narsibhai.	Prize for Object Drawing.	
Karachi, Premier High School—		
(48) Teckchandani, Hari Chellaram.	Do.	Object Drawing.
Shikarpur, P. D. S. High School—		
(49) Talreja, Mengho Otandas ..	Do.	Design.
Sukkur, Tilak Municipal High School—		
(50) Tejpal, Tulsidas Ramchand ..	Do.	Nature Drawing.

Central Provinces.

Ashti, Government I. E. M. School—		
(51) Salankar, Gulab Pandurang (Miss).	Prize for Design.	
Buldana, Government High School—		
(52) Deshmukh, Govind Laxman ..	Do.	Nature Drawing.
Drug, Government High School—		
(53) Meshram, Chhaganlal Chowaram.	Do.	Nature Drawing.
Hoshangabad, Government High School—		
(54) Soni, Hari Shankar Amarchand.	Do.	Memory Drawing.
Jubbulpore, Model High School—		
(55) Tamaskar, Dinkar Gopal ..	Do.	Object Drawing.
Narsinghpur, Government High School—		
(56) Dube, Kamaldutta Kashiprasad.	Do.	Object Drawing.
(57) Gupta, Govinddas Durgaprasad.	Do.	Object Drawing.
(58) Sardar Singh Mihilal ..	Do.	Object Drawing.
Narsinghpur, Government High School (Private)—		
(59) Tiwari, Rammurti Lalji Prasad.	Do.	Object Drawing.
Warora, A. M. M. School—		
(60) Pimpalkar, Balaji Jairam ..	Do.	Design.

Central India.

Dhar, Anand College—

(61) Dewaskar, Gopal Sitaram .. Prize for Nature Drawing.

Lashkar, Gwalior Central Technical Institute (Private)—

(62) Mirza Hasan Agha Mirza Mohamed Agha. Do. Object Drawing.

(63) Do. do. .. Do. Memory Drawing.

Sehore, Shaheryar High School, (Private)—

(64) Karki, Chandra Bahadur Nayan Bahadur. Do. Nature Drawing

Hyderabad (Deccan) State.

Malakpet, Asafia High School—

(65) Mohamed Jeelani Shaikh Burhan. Prize for Nature Drawing.

Nalgonda, High School—

(66) Mohamed Ibrahim Md. Ishaq.. Do. Freehand Drawing.

INTERMEDIATE DRAWING GRADE EXAMINATION.

Bombay Province.

Ahmedabad, Thaker's High School—

(1) Desai, Kantilal Narayandas .. Prize for Nature Drawing.

(2) Pathak, Balbhadra Nanubhai .. Do. Design.

Ahmednagar, Education Society's High School—

(3) Dusavad, Balayya Narasayya .. Do. Memory Drawing.

Alibag, K. E. S. High School—

(4) Godbole, Keshav Ramchandra.. Do. Design.

Amalsad, H. D. Sarvajanik High School—

(5) Desai, Ishwarlal Khandubhai .. Do. Design.

(6) Lad, Balubhai Jivanji .. Do. Memory Drawing.

Bagalkot, Basweshwar High School—

(7) Patil, Hanamant Baramangouda. Do. Design.

Bandra, St. Stanislaus Institution—

(8) Dango, Joseph John .. Prize for Nature Drawing.

Belgaum, Sardar's High School—		
(9) Gaikwad, Narayan Krishnaji ..	Prize for Design.	
Bombay, Alexandra Girls' English Institution—		
(10) Gonda, Gool Pestonji (Miss) ..	Do.	Design.
Bombay, A. E. S. Sharda Sadan High School for Girls—		
(11) Mahindrakar, Sai Vithalrao (Miss).	Do.	Design.
Bombay, Dadar, C. L. Boys' High School, (Private)—		
(12) Tarkar, Pandharinath Shivaram.	Do.	Memoray Drawing.
Bombay, Dadar, J. B. Vachha High School—		
(13) Kheshvala, Dinoo Phirojsha (Miss).	Do.	Memory Drawing.
Bombay, Dadar, Orient High School—		
(14) Joshi, Prabhakar Krishnarao..	Do.	Design.
(15) Kasaralkar, Dinkar Yeshwant.	Do.	Nature Drawing.
(16) Do. do. ..	Do.	Memory Drawing.
Bombay, L. L. D. Hindu High School—		
(17) Makhecha, Mathuradas Vasanji.	Do.	Design.
Bombay, Mahim, St. Michael's High School—		
(18) D'Souza, Gerald ..	Do.	Nature Drawing.
Bombay, Matunga, David Sassoon Industrial School—		
(19) Gelada, Hiralal Multanchand..	Do.	Design.
(20) Do. do. ..	Do.	Lettering.
Bombay, Primary Handicraft Classes—		
(21) Panchal, Tukaram Dhondu ..	Do.	Memory Drawing.
Bombay, Ram Mohan English School—		
(22) Rane, Lata Pushpasen (Mrs.)..	Do.	Design.
Bombay, Sir J. J. P. B. Institution—		
(23) Irani, Jamshed Merwan ..	Do.	Memory Drawing.

Bombay, Sir J. J. School of Art—		
(24) Vaidya, Devdatta Sundarrao..	Prize for Object Drawing.	
(25) Do. do. ..	Do.	Memory Drawing.
Bombay, St. Columba High School for Girls—.		
(26) Benegal, Taramati Raghavendrarao (Miss).	Do.	Design.
Bombay, Unity High School—		
(27) Raval, Mulshankar Pranjiwan.	Do.	Memory Drawing.
Broach, R. S. Dalal High School—		
(28) Kothari, Ranchhodbhai Ramchandra.	Do.	Design.
Dapoli, Alfred Gadney High School—		
(29) Joshi, Laxman Vishnu ..	Do.	Design.
Gadag, Municipal High School—		
(30) Kurtakoti Akkavva Shankarrao (Miss).	Do.	Nature Drawing.
(31) Do. do. ..	Do.	Design.
Karwar, Government High School—		
(32) Divgi, Durga Ganpatrao (Miss).	Do.	Nature Drawing.
(33) Do. do. ..	Do.	Object Drawing.
Kolhapur, New High School—		
(34) Karekar, Shantaram Krishnaji.	Do.	Nature Drawing.
Kundal, Middle School—		
(35) Kumbhar, Vishnu Pandurang..	Do.	Object Drawing.
Khandala, St. Peter's Girls' High School—		
(36) May Farrow ..	Do.	Nature Drawing.
Malwan, A. S. Desai High School—		
(37) Acharya, Vinayak Sadashiv ..	Do.	Nature Drawing.
Nadiad, Government High School—		
(38) Memon, Allarakha Abubhai ..	Do.	Design.
(39) Vohra, Abdulkarim Ibrahim ..	Do.	Design.
Nargol, N. M. Wadia High School—		
(40) Wankadia, Rustom Pirojshaw.	Do.	Design.
Navasari, Bai N. Tata Girls' High School—		
(41) Billimoria, Dhun Cawasji (Miss).	Do.	Design.
(42) Bodhanwala, Parin Ratanji ..	Do.	Design.

Nipani, Municipal High School—		
(43) Patil, Shripati Babgouda ..	Prize for Design.	
Pandharpur, Private Secondary Middle School—		
(44) Ghanekar, Prabhakar Balkrishna.	Do.	Design.
(45) Reuben, Mary John (Miss) ..	Do.	Design.
Pandharpur, V. J. High School—		
(46) Apte, Sadashiv Ramchandra ..	Do.	Design.
Panvel, K. E. S. V. K. High School—		
(47) Damle, Shantaram Dattatraya.	Do.	Design.
(48) Deshmukh, Madhav Hari ..	Do.	Object Drawing.
Pen, Private High School—		
(49) Chambhar, Harischandra Kanu	Do.	Object Drawing.
(50) Deshpande, Gajanan Anant ..	Do.	Design.
Poona, Camp Education Society's High School—		
(51) Kondra, Dattatraya Narayan..	Do.	Memory Drawing.
Ratnagiri, Patwardhan High School—		
(52) Gandhi, Shrikrishna Bhikushet.	Do.	Design.
(53) Majgaonkar, Shankar Ramchandra.	Do.	Memory Drawing.
(54) Prabhu Mirashi, Vishnu Shivram.	Do.	Design.
(55) Wagle, Manohar Ganpat ..	Do.	Design.

Sind.

Hyderabad, High School—		
(56) Barakzai Md. Sidique Md. Umarkhan.	Prize for Design.	
(57) Pathan, Abdul Aziz Md. Bux..	Do.	Object Drawing.
Hyderabad, Nava Kanya Vidyalaya High School—		
(58) Daryanani, Bhagwanti Udharam (Miss).	Do.	Design.
Hyderabad, Navalrai Hiranand Academy—		
(59) Mahtani, Narain Kishinchand,	Do.	Design.

Hyderabad, Tolaram Girls' High School—		
(60) Mahtani, Lajwanti Kishinchand (Miss).	Prize for Design.	

Central Provinces.

Bilaspur, B. M. Girls' School—		
(61) Das Gupta, Kamala Bhupedralal (Miss).	Prize for Design.	
Bilaspur, Government High School—		
(62) Dewangan, Rambhajan Rupsahai.	Do.	Memory Drawing.
Bilaspur, Municipal Boys' High School—		
(63) Bailey, Vijai Daya ..	Do.	Nature Drawing.
Nagpur, Hislop High School—		
(64) Nimje, Kashinath Tukaram ..	Do.	Design.
Raipur, Government High School—		
(65) Tanjore, Bhojraj Algerswamy Pillay.	Do.	Nature Drawing.

Hyderabad (Deccan) State.

Chaderghat, Government High School—		
(66) Mir Osman Ali, son of Mir Mohamad Ali.	Prize for Nature Drawing.	
Hyderabad, Stanley Girls' High School—		
(67) Hardikar, Usha (Miss) ..	Do.	Design.
Hyderabad, Vivek Vardhini High School—		
(68) Mairal, Martand Govindrao ..	Do.	Nature Drawing.
Kamareddy, Middle School—		
(69) Rangachari, son of Lakshumanachari.	Do.	Nature Drawing.
Mominabad, Y. Nutan Vidyalaya—		
(70) Nilangekar, Vishwambhar Ramrao.	Do.	Nature Drawing.

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